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Abstract

The purpose of this guide is to encourage the development of humanities programs at the high school level so that students, through acquaintance with the thoughts, creations, and actions of past and present men in every area of knowledge, will think about the values of freedom and responsibility in relation to themselves. Not intended as a course of study, the guide is a compilation of ideas, objectives, and suggested teaching approaches and student activities. Three especially detailed approaches to the humanities program are presented: (1) the Functions Approach, concerned with man's values and expression in relation to himself and to society; (2) the Elements Approach, concerned with the form, reality, meaning, and purpose of the aesthetic experience; and (3) the Chronological Approach, focused of man's interest in himself, religion, nature, play, and the community. Also included are recommendations for program construction, an outline of Western man's history, and lists of humanities materials and non-Western works that could be included in a humanities program. (JM)

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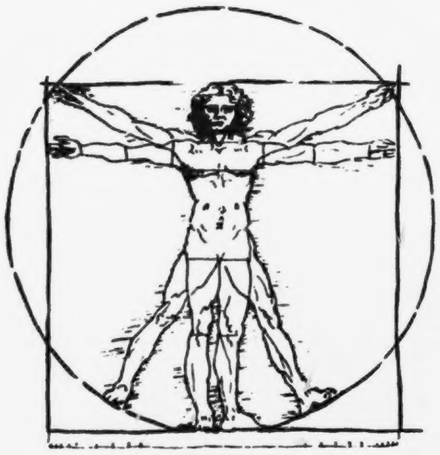
# THE HUMANITIES

## a planning guide for teachers



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# FOREWORD

The Bureau of Secondary Curriculum Development of the Curriculum Development Division of the New York State Education Department is initiating a program for developing and testing new ways for strengthening the place of humanities in the curriculum. To this end, it plans to publish and distribute planning guides for schools related to interdisciplinary humanities courses, and to disseminate and implement practices which show promise of success.

There has existed for several years a general feeling that the future lives of American students can benefit from a more intensive study of the humanities. These are the disciplines which aid in creating the good life, the pursuit of happiness, the rights of men, political liberty, and freedom of the mind. The study of literature, to adduce only one example, should cultivate human judgment, developing both taste and moral feeling. The recent Act of Congress, establishing the *National Foundation on the Arts and the Humanities*, declares "that democracy demands wisdom and vision in its citizen and must therefore foster and support a form of education designed to make men masters of their technology and not its unthinking servant."

It is expected that education in the humanities will be strengthened by the proposed program for the following reasons: In New York State all pupils are required to study general music and general art in grades 7 and 8. New York City has required art and required music in high schools as well. While pupils may elect courses in art and music offered in grades 9 through 12, most of the elective courses serve the needs of those who, because of special interests and capabilities, plan to major in one of these fields. The courses are therefore skills-oriented. Some high schools offer, in addition, courses in music appreciation or art appreciation for nonmajors, but such courses are taught as separate, unrelated disciplines. Furthermore, pupils electing music appreciation do not necessarily elect art appreciation. These courses are not usually focused specifically on the humanistic values. Thus, the present offerings in art and music, worthwhile in themselves, either terminate at grade 9 for nonmajors or do not meet the goals of an interdisciplinary, comprehensive humanities program, even for those relatively few who do elect the present courses.

The study of literature is required throughout the six years of the secondary schools as a vital part of the English program, and if taught in accordance with the State syllabus recommendations, goes far toward the goals of humanistic studies within the bounds of the one discipline. In this subject area, too, some schools offer elective or alternate courses in literature, usually for gifted pupils, which go more deeply into the subject than the standard courses taken by the majority.

The social studies program requires five years of social studies within grades 7 through 12, including State history, geography, government, economics, Non-Western culture studies, world history, and American history. The emphasis on interdisciplinary approaches in the evolving new State social studies program will further strengthen humanities teaching for all students.

Various schools or colleges in the State and nation have already conducted programs in the humanities. These early efforts, although varying in their worth and adequacy, have much to contribute. Such programs represent the most sophisticated type of team effort, both in the planning and development of the programs and in the teaching of the material. These programs place an emphasis on students having direct experience with the various forms that man has used to express his ideas. To this end, humanities programs have sponsored performing arts and visual arts experiences for students as well as restoring the great literary works to their just role in the curriculum. New media of instruction are also valuable tools, particularly visual art work via films, filmstrips, and slides as well as recorded materials. The appearance of these interdisciplinary humanities programs reflects a local need to balance efforts in the areas of technological and vocational preparation.

Recent experience in New York State with the birth and growth of the advanced placement program and our leadership position in the country in offering such college-level courses in secondary schools indicate that there is a core of highly competent teachers in many schools who can be encouraged to lift their sights and to introduce humanities programs. It is not the intent to get a humanities program into every high school but to encourage many additional schools to add such an elective where the need exists and where competent teachers are available.

Recent national events, including Supreme Court decisions such as those relating to religion in the schools, strongly indicate the need for more emphasis on value education which is either a part of, or a concomitant of, any added focus on the humanities. Focusing attention on this need through a specific project will, in turn, stimulate attention to this emphasis throughout the curriculum.

An overall objective of the project is to balance the education of pupils through giving more effort and attention to the humanities. A comprehensive program in the humanities as a culminating and unifying effort to the high school years would serve to provide this balance. For, as the Commission on the Humanities has said:

> Through the humanities we may seek intellectual humility, sensitivity to beauty, and emotional discipline. By them we may come to know the excitement of ideas, the power of imagination, and the unsuspected energies of the creative spirit.

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# ACKNOWLEDGMENTS

## Ad Hoc Committee

The Ad Hoc Committee, whose members are listed below, contributed overall recommendations which indicated some of the directions that the Humanities program should take.

Richard Gibboney, Commissioner of Education, State of Vermont
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Harold Zlotnik, Director of English Language Arts, New York City

## Professional Committee

The Professional Committee, composed of classroom teachers and staff members of the State Education Department, made the final decisions concerning the content and format of this guide.

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Mark Freeman, Chairman, English Department, Glens Falls High School
Gordon Molyneux, Social Studies teacher, Bethlehem Central High School
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John Zaffuts, Director of Music Education, Troy Public Schools
William R. Clauss, Coordinator, Humanities Project, State Education Department

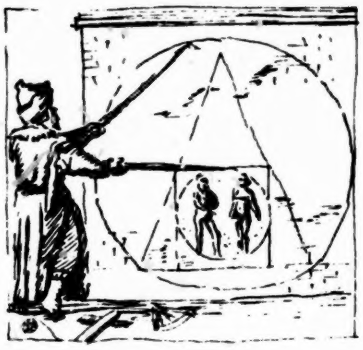
## Contributing Schools

Portions of the syllabi have been included from the following schools:

Bay Shore High School, Bay Shore
Dobbs Ferry High School, Dobbs Ferry
Eastridge High School, East Irondequoit
Lakeland High School, Mohegan Lake
Plainview-Old Bethpage High School, Plainview
Northport High School, Northport
Wappingers Falls High School, Wappingers Falls

## Final Manuscript

The final manuscript of the publication was organized, edited, and prepared for printing by William R. Clauss, Associate in Secondary Curriculum and Coordinator of the Humanities Project for the Department.



## How To Use This Planning Guide

It is the purpose of this publication to encourage the development of humanities programs at various high school levels. This publication is neither a syllabus nor a course of study. It is a compilation of ideas, objectives, suggested approaches, and methods that will, hopefully, encourage teachers and administrators to design specific programs to meet the needs of their particular situations.

# RATIONALE

In our society, as in many before ours, the members are attempting to define and illuminate the fundamental aspirations and ideals of mankind.

We have seen, in recent years, a renewed interest on the part of the public in those areas which have to do with the expression of man's ideals—the humanities. Some thinkers despair of the democratic opening of academic and cultural opportunities to the masses. They fear that it will result in the debasement and destruction of man's great works. Neither are they confident of the ability of the schools to help the new pursuers of knowledge to understand, appreciate, and respect man's achievement. By making man's expressive works in all its forms available to an unprecedented extent and by providing all of our people with at least the basic intellectual equipment to understand and respond to it, many of us expect the realization of a fulfilled life.

We Americans are basically healthy minded people. We know that we have accomplished miracles and we live in the confident expectation that we will accomplish many more. The extent to which our schools rise to the issue will determine whether the people will enjoy the best that we have to offer, or obliterate cultural values by demanding less.

According to Alfred North Whitehead, "Culture is activity of thought, and receptiveness to beauty and humane feeling." While one's own thought activity is important, an interest in that of others is essential. Likewise the humane feeling must be toward others.

The second aspect of "activity of thought" is the ability to use one's mind as a critical and analytic tool, a tool capable of probing evidence and arriving at sound conclusions, sound in terms not only of positive or negative answers but also of suspended judgment.

What we know about anything directly relates to the way we behave about it. It is important to know, but it is even more important to know what to do with what we know. It is for this reason that many have found enriching experiences in the humanities. There are few, if any, subjects which are things in themselves. Everything that a human being learns should be a vital part of that system which forms the framework of his personal culture.

In most schools the different subjects are generally taught as if they were unrelated to each other, and as if the principal purpose of learning the subject was to pass examinations. The humanities approach acts on broader terms and seeks to acquaint the student with the thoughts, creations, and actions of his predecessors and contemporaries. It interrelates every area of knowledge to form a comprehensive and vital whole. The purpose is not the mere accumulation of factual material, but the determination of Self by the student.

The humanities approach leads the student to think about values. It establishes principles of freedom and responsibility. He learns that, within certain limits, men have choices among alternatives; that these choices should be made carefully and thoughtfully; that making a choice is an act; and that acts have consequences.

# DEFINITION

Before a school establishes a humanities program, a working definition of the humanities should be agreed upon. While each definition will be similar, none need be identical. Following is a catalogue of definitions which should encourage the processes of browsing, sorting, discussing, selecting, and ultimately deciding upon a definition suitable for one particular program.

The literature, past and present, abound in a variety of interpretations. One can discover the poetic "... life itself, caught on the wing by those superlative marksmen we call poets, thinkers, historians, painters, and composers" (Clifton Fadiman); the specific "...negatively, the humanities are those areas which are not included in the sciences, mathematics, and the social sciences... the humanities embrace literature, languages, history, music, art and philosophy" (Charles Keller); the curt "...humanities education is values education"; and the humorous "...we believe in something we cannot delimit. Probably the only safe working definition of the humanities is this: 'You know horses - cows are different.' " (Howard Mumford Jones)

One accepted fact is that the "humanities" derive from a philosophical concept "humanism." Humanism, according to Ralph Barton Perry, "...is a gospel, cultural movement or educational program which originated in Europe in the twelfth century and idealized man." In practice, humanism considers man and his expressive works deserving of admiration and study. Historically, it was inspired by the renewed interest in antiquity and a rejection of some concepts of the Middle Ages.

The term "humanities" was first used in the Renaissance to describe the works of the classic writers, letterae humaniores, more humane literature. Humanism turned man away from the relative Medieval disregard for external human accomplishment, which he undervalued especially when it stood in contrast to God-orientated virtuous accomplishment.

The education of modern man was centered in the humanities until the present century when a materialistic society brought about an emphasis on specialized and technological studies. Very recently, concern over world tensions has promoted a re-examination of the values generally held by man. It is believed by many that the curriculum of our educational institutions should be redirected to a strengthening of the humanities as a means of giving meaning and purpose to life today.

To this end, contemporary thinkers are attempting a redefinition of the word. Man has the individualistic and ambiguous nature indicative of his versatility; therefore, we need not be surprised at the variety of definitions and the controversy they promote.

In the *Report of the Commission on the Humanities*, the definition of the humanities holds that they may be regarded ...as a body of knowledge and insight---which usually includes the study of languages, literature, history, and philosophy; the history, criticism, and the theory of art and music; and the history and comparison of religion and law; the natural sciences and the social sciences are considered as natural allies; as modes of expression--the fine and the performing arts (painting, sculpture, cinema-photography, architecture, music, dance, and drama)--are modes of expressing thoughts and feelings visually, verbally, and aurally; as a program for education--the method is one based on the liberal tradition we inherit from classical antiquity; and as an underlying attitude toward life--which centers on concern for the human individual: for his emotional development, for his moral, religious, and aesthetic ideas, and for his goals - including in particular his growth as a rational being and a responsible member of his community.

We can see, in the broad interpretation, several of the problem areas that concern present-day speakers for the humanities; i.e., the relationship of the physical and social sciences; the emphasis on a study of works from antiquity; the inclusion of Far-Eastern studies; the difference in approaches to understanding--through performance or vicarious experience; feelings versus ideas; and the ultimate goal of humanistic studies--the individual or society or both.

For Ralph Barton Perry the humanities embrace "...whatever influences conduce to freedom,...any agency or relationship or situation or activity which has a humanizing, that is, a liberalizing effect, which broadens learning, stimulates imagination, kindles sympathy, inspires a sense of human dignity, and imprints that bearing and form of intercourse proper to a man..."

In his definition there can be no limitation in terms of discipline. In fact, we should no longer use such curriculum construction terms as "fusion," "correlation," and "broad fields" when discussing methods of subject matter integration in the humanities. There is no discipline without meaning in the study of Man and they constitute a whole rather than a fragmented association. The "sciences" are a part of the "matrix from which he springs...this he surveys and appropriates by knowledge, utilizes for the realization of ideals, adorns and enjoys through his sense of beauty, stands upon and peers beyond."

Wolfgang Stechow supports this stand when he discusses art as a humanity, "...there is no such thing as bringing art down to the human level, but only an elevating of art to the human level, since mystic vagueness is surely not to be considered on a superhuman level. A humanistic approach to art therefore involves familiarity with many other aspects which are indissolubly connected with the human realm, such as technical problems, problems of individual interpretation..."

President Kennedy eloquently spoke for the arts in these words:

"It's hardly an accident that Robert Frost coupled poetry and power. For he saw poetry as the means of saving power from itself. When power leads man toward arrogance, poetry reminds him of his limitations. When power narrows the area's of man's concern, poetry reminds him of the richness and diversity of his existence. When power corrupts, poetry cleanses. For art establishes the basic truths which serve as the touchstones of our judgment. The artist, however faithful to his personal vision of reality, becomes the last champion of the individual mind and sensibility against an intrusive society and an officious state."

To those who would exclude a study of the effects of the sciences on man a traditional definition of a man "devoted to seeking out and restoring to general esteem the humane letters of antiquity..." would seem to apply. In the extreme, proponents of this view restrict themselves to a study of the history of art, music, and certain literary works. If the goal of a humanistic education is to increase one's capacity for freedom, his "...exercise of enlightened choice;" then any definition that excludes such important areas as science and the Eastern civilizations considerably weakens humanism.

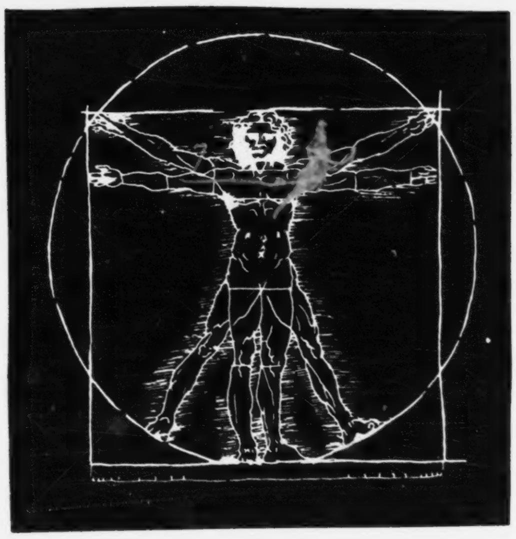
The problem of "feeling-knowing," emotions versus ideas, the subjective and the objective has been presented by Earl S. Johnson in his discussion of the common subject matter of the social studies and the humanities. They are the feelings, sentiments, opinions, standards, and ideals of man. The difference between the social studies and humanities approaches is in the bringing of "...particular men and women to our direct acquaintance through intimate understanding" by the humanities and the seeking "to convert such understandings into formal generalizations" by the social studies. He finds support for the primacy of emotions in human conduct in quotations from: David Hume, "reason ought to be the slave of the passions"; Santayana, "ultimate truths are more easily and more adequately conveyed by poetry than by analysis"; Pascal, "the heart hath its reasons which reason doth not know"; William James, "our judgments concerning the worth of things, big or little, depend on the feelings the things arouse in us. Where we judge a thing to be precious in consequence of the idea we form of it, this is only because the idea is itself associated already with a feeling...wherever there is a conflict of opinion and difference of vision, we are bound to believe that the truer side is the side that feels the more, and not the side that feels the less and finally John Dewey has said: "There is no thought lest it be enkindled by an emotion."

Ralph Barton Perry finds a basis for resolving the polarity of views in this argument just as he found one for the inclusion of the sciences. He says: "In the design of natural man the head and the heart are not only parts of a whole, they are functionally interdependent. Neither means anything without the other, anymore than a steering gear means anything without an engine or an engine without a steering gear. The real issue is not intellect versus emotion, but intellect and emotion---the one for the benefit of the other..."

Obviously, the humanities can serve as a source for introspective study of the Self or as a source for defining one's relationship to Society or for both. There are speakers for all points of view. Marguerite V. Hood's definition seems to take the individualistic view, "the humanities are subject areas which deal with man as a human being, with the development of his ideas through the successive periods in the history of the world, with the things which influenced those ideas and with the cultural creations, intellectual or artistic, which grew out of those ideas." And Nathan M. Pusey considers "...true mental growth, it seems, can come duly from contact with great and original ideas as they have operated in the minds of exceptional individuals...every human being needs direct personal contact with the great stories, myths, and fictions of the human race, and with history, to begin to know himself and to sense the potentialities that lie within his reach..." The "search for self" aspects of the humanities are summed up in the oft-quoted questions "*Who am I? Where have I come from? Where am I going? Why? What is the meaning of life?*"

The humanities as a solution to societal problems is advocated by Gerald Else in his principles of (1) the political idea--that men engage in free discussion to determine the nature of the political institutions by which they choose to live; (2) the free operation of the mind; and (3) moral responsibility: a concept which limits freedom of men and institutions to actions that are good.

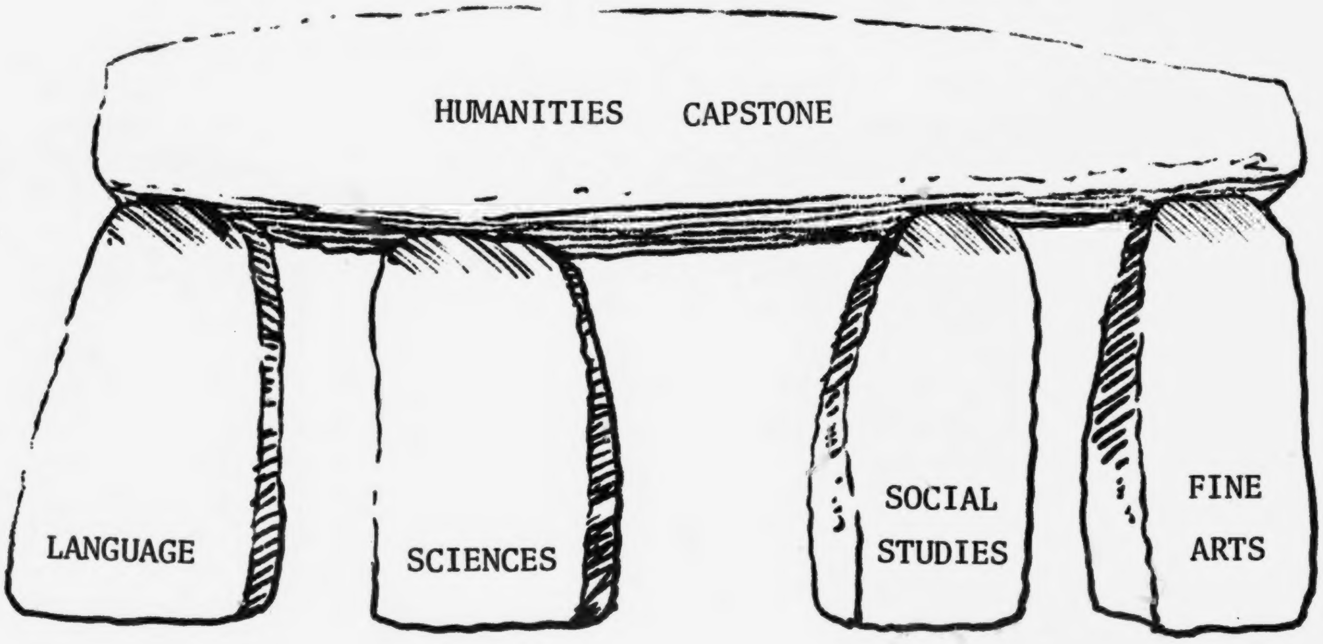
For most, though, the benefits that accrue from a humanistic study are seen in both the individual and the society in which he interacts. As Clifton Fadiman says, "It has become terrifyingly apparent that, not a few, but enormous numbers of citizens must be so educated that they can take their places in a fantastically complex world, and help, each in his own way, to run it. The problems of production and distribution are, clearly enough, going to be solved; it is the problems of *government* and *self-development* that will engage the attention of tens of millions during the coming century."



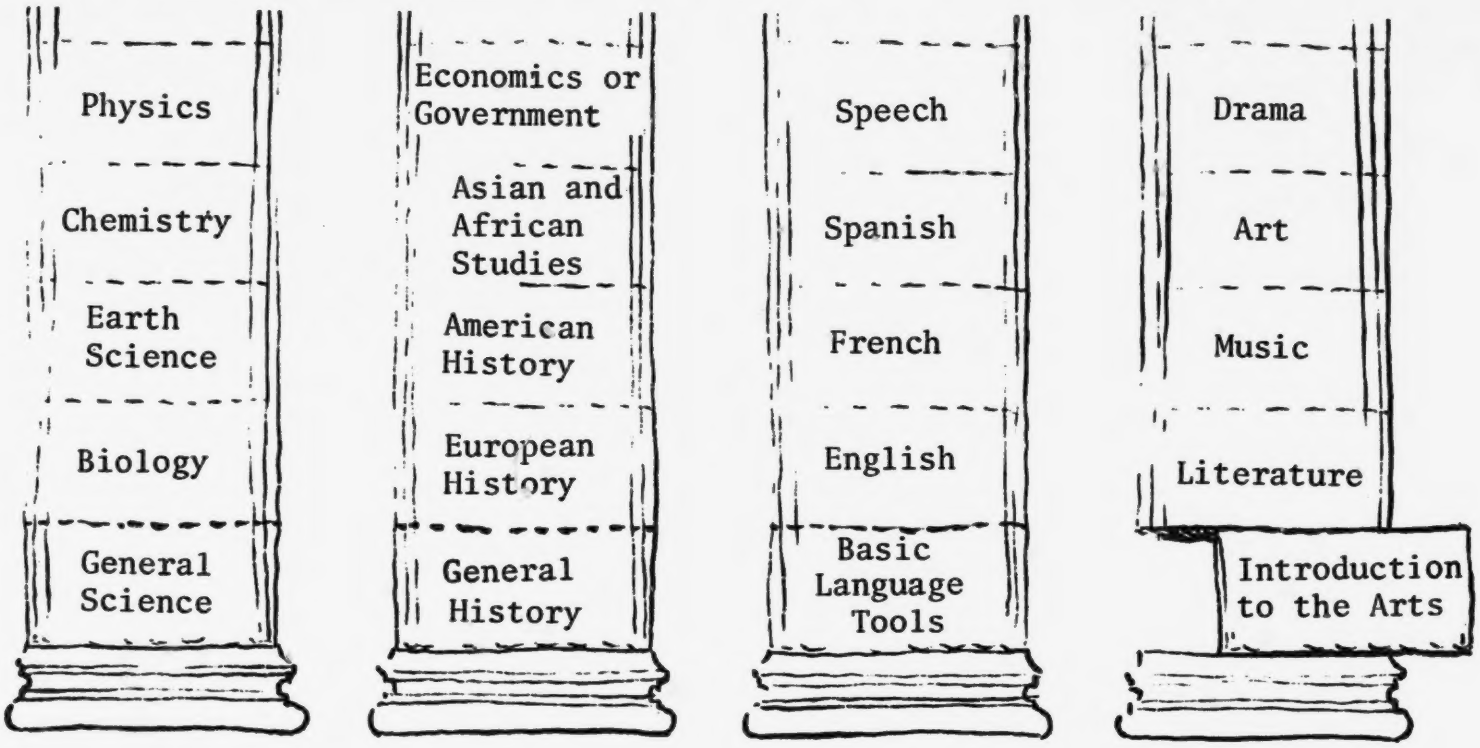
# HUMANITIES AND THE SCHOOL PROGRAM

The flexible character of the humanities is demonstrated in the varying roles it plays in the many schools now conducting such programs. In all cases the local definition determines the type of implementation.

Some schools see it as a culminating experience to the secondary years serving a unifying and integrating function to all areas of the curriculum.


HUMANITIES CAPSTONE
LANGUAGE
SCIENCES
SOCIAL STUDIES
FINE ARTS

Other schools consider the humanities as dealing with the appreciation of the fine arts. These educators see the need for an introductory building block in the curriculum. They plan an integrated course on the arts that would perform a role similar to General Science and General History.


Physics
Chemistry
Earth Science
Biology
General Science
Economics or Government
Asian and African Studies
American History
European History
General History
Speech
Spanish
French
English
Basic Language Tools
Drama
Art
Music
Literature
Introduction to the Arts

For some the humanities is a concept that pervades all of the usual courses taught in the regular classroom setting. This kind of program can be extended to activities in the school that involve the entire student population through presentations in the auditorium or by large group field trips. All activities are planned to make a specific contribution to the overall theme or unit of humanistic study. Such programs can be planned to extend over a period of several years, each year having a different unifying theme. It is possible that this approach might offer fewer opportunities for integration of the disciplines. It also may not provide for the areas of knowledge not normally accounted for in the curriculum.

Usually, schools provide for the humanities program in a regularly scheduled class during the normal school year. Some schools, though, have been able to offer only a summer enrichment program, and in some cases, only a Saturday morning series of meetings. The importance of the humanities' contribution to value education is best realized when it is a fully recognized offering of the regular school program and can make its contribution every day throughout the entire year.

Of the regular school year classes, some schools have offered a humanities course as an English 12 or a Social Studies 12 elective. Also, a few schools have combined these two classes to make a double-credit, double-period humanities program. In practice, though, the featured discipline tends to dominate the content of such a course (especially when an interdisciplinary team is not involved).

Most schools include the humanities course as a general elective in curriculum. Ideally it is team taught and does not emphasize any single discipline. In fact, discipline lines completely disappear in the face of the broad range of human problems to be studied and values to be examined. The question "Who is responsible for the humanities?" has created surprisingly few problems cases. Staff members of most schools recognize the equality necessary for each representative.

For schools entering upon a humanities program the problems usually encountered are: (1) staff - how to free the members every day during the same period; (2) budget - some adminstrators find it difficult to provide the humanities program with its own funds; and (3) students - who should take humanities courses? Many schools have begun their program for the enriching benefits to academically talented twelfth grade students. They see the content material as of an advanced nature, supercharged for the college bound. Very often, after a year's experience, these same schools discover that many students in the middle range of abilities also make significant contributions to the same course material. Several schools have programs designed specifically for students in the lower range of abilities.

It hardly needs to be said that the humanities program that seeks to offer the student an opportunity to discover his self, must be oriented to the individual. This, then, would exclude no student.

# PROCEDURE

Consideration has been given to the advisability of encouraging the special preparation of humanities teachers and establishing certification for such a position. Such a procedure is deemed inadvisable in the light of generally accepted course goals. The essence of the humanities approach places emphasis on the likenesses and differences of man. The course that is team taught supports this emphasis. The single teacher in the classroom finds it more difficult to provide these enlightening instances when men and their ideas clash.

The humanities course which draws upon the interests of all involved personnel is more effective. The course which is ruled by or depends upon the interests and bias of a single teacher is a weak and ineffective course.

Faculty preparation for team teaching presentations must be planned jointly. When team members operate together in the same class or separately, at times, with small seminars, their common purposes must be ascertained beforehand by careful, cooperative planning. Team members should be provided with a regularly scheduled planning period.

Team members should also agree, in advance, upon the purpose of the program. They should,in light of the stated purpose, establish overall objectives, shorter range objectives, and activities which will lead to the attainment of these.

Careful thought should be given to materials, the content and availability of each item. Direction and evaluation are essential, and must be a result of team effort.

Recognize that the personality of the teacher in a particular classroom often determines the success of any teaching-learning venture. It is essential to select team members who are productive classroom teachers and who in addition display the ability to cooperate with other members of a team.

Following are some characteristics to seek in potential humanities teachers:

- Teachers who have the qualities of all good teachers, such as:
  - an understanding of students
  - an adult relationship with the students
  - individuality
  - scholarship
  - enthusiasm
- Moreover, there is a need in humanities programs for teachers to have skills and interests that apply primarily to the kinds of content material and teaching techniques found in these programs.
  - a high degree of competency with one discipline

- a strong interest in the other humanities
- an understanding of aesthetics -- its methods and its special applications to an interdisciplinary approach

Other Learning Resources

The effectiveness of a humanities course grows as the school provides richer resource materials. Primary experiences that include a variety of field trips and visits with notable people are necessary. Secondary experiences are provided through a well-stocked instructional media center containing books, films, slides, recordings, and prints. This need cannot be overemphasized.

## OBJECTIVES

Stated objectives sought by teachers and students in humanities programs vary widely, as might be expected. They range in dimension and importance. A program should have one overall or all inclusive general purpose. An example might be the development of more humane people. Taken in its broadest aspects such an objective can include the sum total of the purposes of the humanities.

Other objectives should identify and establish direction for various phases or stages of the program, and should range from general or long term objectives to those of an immediate nature.

Broad objectives may encompass the entire program, within which there will exist specific teacher objectives concerning methods and others concerning attitudes. Student objectives of one category will concern skills while others will concern attitudes.

A specific delineation of objectives, a combination of many various objectives, or a synthesis of different objectives may be utilized in a program.

It is essential, however, that some system of objectives is determined before proceeding with the selection of methods, materials, or evaluations.

This combined list is perhaps more idealistic than any one school would care to subscribe to for practical attainment. It must be remembered that objectives are only those goals which the program plans to attain. Therefore, one should plan for that which is within one's grasp.

The following are suggestions. It is recognized that there is overlapping and duplication within them. They are simply suggestions which are designed to encourage teams to select and agree upon those satisfactory to one particular program.

## Suggested Program Objectives

The objectives of this program are to:

- reveal the problems of man in modern society, to analyze his present feelings, to study his attempts to find remedies, and to plot his probable path to the future
- encourage a belief in the fundamental dignity and worth of the individual
- establish functional values within the individual and understand their relationship to the values of others
- increase appreciation of life and its expressions in various forms
- realize that the development of any cultural division can never be complete if that division is studied independently, without relation to the other divisions
- heighten the ability to see relationships and distinctions
- encourage the individual to commit himself to a continuing quest for knowledge and understanding

## Suggested Teacher Objectives

The objectives of this program are to:

- Provide an experience high in quality and diverse in meaning through a conscious use of skill, taste, and creative imagination
- Develop basic approaches to an understanding through participatory exercises, such as, in drama, reading lines of dialogue as the character in the story would say the line
- Provide opportunity for clear thinking and for exchanging information
- Encourage suspended judgment, require the citing of sources of information and the demonstration of constructive attitudes toward one another's contributions
- Provide for students a cultural setting and a standard for their future that accepts the arts as a necessity to a full life
- Develop within the student the competency to react intelligently to a performance of the arts
- Recognize that when a group of students are thinking for themselves, rationally and beneficially, the teacher should willingly "step aside" and "give them their head"

## Suggested Student Objectives

Student objectives fall into the categories of knowledge and understanding. The skills objectives should be the goals of all units or stages within the program. A particular stage or unit should have one or several attitude objectives as well. These may be the same as those listed as program objectives, (see above)or more suitable ones may be devised.

## Suggestions

- an ability to determine form, parts, and significance of a work of art taken as a whole

- an ability to utilize library reference materials, make bibliographies, select pertinent material for problem solving
- an ability to analyze and weigh evidence in a search for the truth
- an ability to make generalizations derived from a study of facts
- development of a desire to seek truth
- an ability to use the mind to analyze and criticize
- an ability to suspend judgement when evidence is inconclusive
- a knowledge of values which have stood the test of time
- an awareness of the excitement of life and the arts
- a discovery within oneself of understandings and feelings in relation to the objects and ideas of one's world
- an ability to utilize social processes to communicate one's understandings and feelings to others
- an ability to create and construct

## METHOD

Many schools have functioning humanities courses. In spite of many approaches, most operate with one context in mind; that--

- all of the works of men have common aspects that basically relate them to each other and to mankind
- they all spring from human needs for expression, communication of feelings and attitudes, and differing insights into experiences
- each object owes its origins primarily to an aroused state which sought expression

A second important factor joins the works together - they all face a problem of organization or design:

- each form is governed by basic principles
- the extent to which a work uses accepted practices of these principles can be ascertained by knowledgeable people and intelligently discussed

Lastly, the humanities have similar goals in that they seek to:

- heighten the experience of living
- help in retaining a fresh outlook on environment
- offer avenues for expression, thereby giving a sense of fulfillment
- stress and demonstrate the individuality of man in the special way each looks at life

While the arts have been a part of the school curriculum, the activities have been such that only a relatively small segment of the total school population has been affected. For the large mass of students, only minor attention has been given to their developing artistic tastes. What we have usually provided them has been at the entertainment level. The weekly assembly, for instance, in many schools could be more challenging to the student if the choice of performance were more selective and its presentation prepared for in the classroom.

When providing professional presentations, emphasis must be given to the fact that primary experiences require a dynamic reaction on the part of the student. Teaching *about* something is an error we too often fall into in schooling the child in the arts -- it is all too seldom that we can offer the content *directly* to the child for his experience, as in presenting professional performance in any of the arts.

As in any good program, careful advance planning is essential. An overall goal or objective must be clearly stated and understood by both teachers and students. Contributory or shorter range objectives likewise must be clearly stated and understood. The activities or means of attaining these objectives should also be clear, specific, and flexible. However, aside from a clearly stated and understood goal, and clearly prescribed direction for attaining it, method is largely up to the teacher.

It may be trite to emphasize student involvement. But this is one of the essential ideas of the program. The story of the professor who dreamed he was giving one of his lectures and woke up to find that he *was* illustrates this point. While the so-called lecture method has some merit, it should be used sparingly.

However, so long as a teacher has the objectives of the program clearly in mind, understands thoroughly the direction he must follow to reach these goals, and recognizes the necessity for a great deal of active student involvement, he may choose any method whatever that will effectively meet these criteria. Group lectures, individual instruction, independent study, various team presentations, small group discussions, and small group lectures, are all utilized in such a program.

For students who have high interest and good self-discipline, independent study should be considered. Under this method the student and teacher agree upon a specific area or topic to be studied in depth. Regular meetings between student and teacher are scheduled for progress checks. The independent student may also attend demonstrations and presentations within the program, but most of his time should be available for use as he sees fit. To employ this method fully a teacher should be an expert on content as well as psychology.

## Sample Methods

### I. The "Creative Learning Enterprise"[1]

Each particular era to be studied is arranged into a unit, better termed a "creative learning enterprise." Units consist of an introduction,

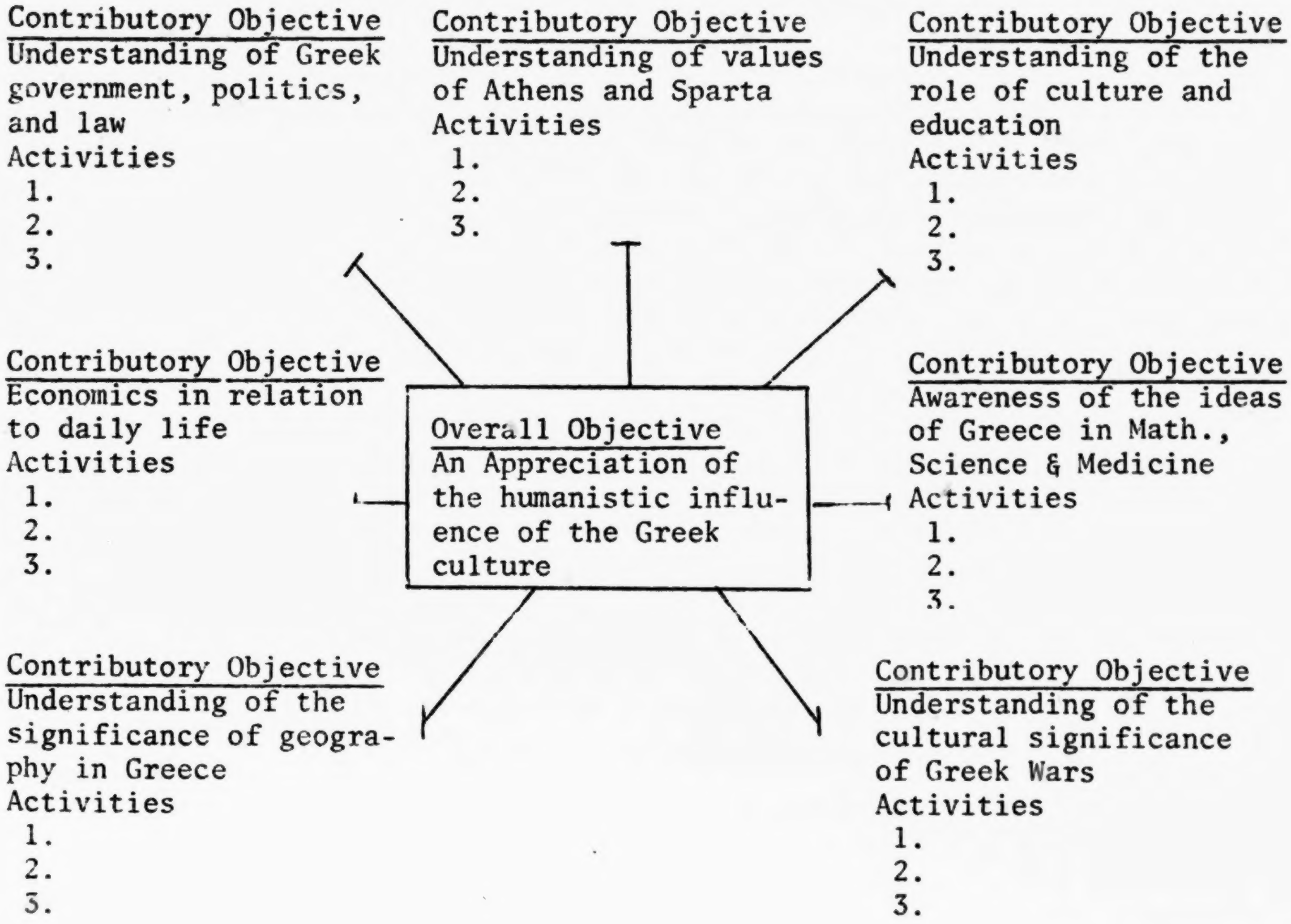
[1] Creative Learning Enterprise is a term propagated by Dr. Robert Bream, Education Dept., Lehigh University. "Units" are creative in that they provide for means and methods as unique and different as the teachers and students can create. The reason for the association is learning. The activity in which people combine their efforts for the mutual advancement or betterment of all is called an enterprise.

a pretest, an overall and culminating objective, contributory objectives, activities and materials, sharing and culminating activities, evaluation (including a post-test) and follow-up activities. These units are sequential and cumulative.

An introduction to a unit provides an overview of the era to be studied. This should provide motivation and direction. A pretest is employed to determine what a student already knows about a particular culture area prior to a study of it. The overall objective should state in rather inclusive yet specific terms the overall purpose of a particular unit, for example, *"An understanding of the survival of primitive man"* or *"An appreciation of the humanistic importance of the Greek culture."*

Both overall objectives and contributory objectives are stated in terms of understandings, appreciations, or awareness (really behavioral changes) attainable in degrees. Perplexing for the statistician is the fact that these degrees of attainment are not always measurable. Still they are observable.

Units are planned to last from four to six weeks each; most of this time is spent in carrying out the activities leading to the attainment of each specific contributory objective. The attainment of the contributory objectives leads to the fulfillment of the overall objective.



Contributory Objective
Understanding of Greek government, politics, and law
Activities
1.
2.
3.

Contributory Objective
Understanding of values of Athens and Sparta
Activities
1.
2.
3.

Contributory Objective
Understanding of the role of culture and education
Activities
1.
2.
3.

Contributory Objective
Economics in relation to daily life
Activities
1.
2.
3.

Overall Objective
An Appreciation of the humanistic influence of the Greek culture

Contributory Objective
Awareness of the ideas of Greece in Math., Science & Medicine
Activities
1.
2.
3.

Contributory Objective
Understanding of the significance of geography in Greece
Activities
1.
2.
3.

Contributory Objective
Understanding of the cultural significance of Greek Wars
Activities
1.
2.
3.

Provision is made for each student, working with a group of from three to five fellow students, to pursue any specific area of a unit in as much depth as he can master. Each group is also responsible for sharing its learning with all other groups. Effectively carried out, this process affords each student an opportunity to study an area of particular interest, represented by a particular contributory objective, in as much depth as he chooses; in addition it provides each student with a survey or overview of all the other areas of the study(the rest of the contributory objectives). Sharing activities (wherein students share the knowledge they have attained in specific areas) can be reinforced and substantiated by the teaching team, whose task during sharing activities is to help correlate and facilitate assimilation of the abundance of material presented. These culminating activities should be particularly rich and varied, because it is here that students gain an understanding of areas of study other than the one they pursue in depth; this broad understanding is necessary for satisfactory attainment of the overall objective.

## II. The "Discussion - Discovery" Seminar

The heart of the humanities course may be the seminar. Seminars generally employ the Socratic or inductive method. The teacher guides, moderates, and asks questions; does not give answers. The student should be stimulated to creative thinking and using the minds of his peers to help him discover his own. In such a situation, the teacher who cannot "take a back seat" and resist expressing his own views may obstruct the goal of the course. If answers are to be found, the students should find them in the resources available by themselves.

The objectives of this method are:

Develop the ability to think logically

a. Inductively - experimenting
  - Recognize and clearly define problems - ability to observe and describe
  - Collect meaningful, accurate data
  - Analyze and interpret data - ability to recognize cause and effect
  - Form hypotheses, generalize
  - Test hypothesis
  - Conclude and predict

b. Deductively - problem-solving
  - Understand the problem
    - Precisely define the unknown
    - Exactly identify the pertinent data (knowns)
    - Draw a diagram to help clarify ("picture") the problem situation
    - Recognize applicable generalization(s) relating knowns and unknowns
    - "What can be found from the knowns that lead toward the unknown?" or

    - "What relationship involves the unknown and other dimensions that can be found from the knowns?"
    - Relate to similar problems, recognizing specific differences
- Make an approximate prediction of the expected result.
- Accurately use generalization(s) to find the unknown.
- Check reasonableness of the solution. Compare it with the prediction.
- Improve general learning traits
    - Organization of materials
    - Orderly procedures
    - Self-reliance
    - Self-discipline
    - Imagination, ingenuity
    - Initiative
    - Curiosity
    - Mental "picturing" and manipulation of concepts
    - Objectiveness
- Broaden the understanding and appreciation of environment
- Build a concept of the unity of the world
- Stimulate a "thirst" for intellectual exploration

## Organization

Role of Teacher:
- Directs and stimulates the learning
- Acts as a catalyst in the solution of individual and class problems

Role of Students:
- Learn by actively participating in the development of concepts and the solution of problems using equipment, reference materials, and other sources
- Improve ability and desire to learn

Role of Material:
- Unifies concepts of humanities
- Merges classical and modern aspects of humanities

## III. The "Creative" Method

Studies of the creative act note several necessary characteristics. It involves:

- A reception of sensory data
- Empathy with the perceived data
- Self-evaluation in terms of the data
- Relating the data to past experiences
- Forming a new experience

Irving Taylor and other psychologists believe that the creative process consists of four basic stages -- exposure, incubation, illumination, and execution.[1]

More recent studies of creativity found some common factors in creative people. They are:

- The capacity to be puzzled
- "Openness" to new experiences
- Aesthetic sensitivity
- Cognitive flexibility
- High-level creative energy
- Imagination

## Strengthening Factors in the Creative Working Situation

Creative acts are nourished in an atmosphere which encourages discovery and exploration of one's unique responses. The teacher can aid by "tempting, attracting, and reassuring."[2] The student should not be prodded or pushed.

## The Creative Impulse

A drive in man impels him to create. Basic to the creative act is a desire to know, to relate, and to become. For many people, the act satisfies certain sensory needs by visual, aural, and kinesthetic experiences. Such experiences orient one to his surroundings and expresses his felt meanings. These are prerequisite to the process of self-actualization.

Factors of our society are more of a conforming than a transforming nature. We receive more than we contribute. Schools need to develop a desire on the part of the student to discover and express himself in terms of his uniqueness.

## The Creative Process

In *The Voices of Silence*, Andre Malraux says that creating means seeing, reducing, and ordering. According to him the creator surrenders to his world of experience, takes possession and control of that which he sees, and brings about a reduction and a metamorphosis that results in an entity that is unified and unique.[3]

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[1] Irving A. Taylor, "The Nature of the Creative Process," in *Creativity*, ed. Paul Smith (New York: Hastings House, Publishers, Inc., 1959), pp. 61-66.

[2] Alma M. Hawkins, *Creating Through Dance* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1964). p. 15.

[3] Andre Malraux, *The Voices of Silence* (New York: Doubleday and Company, Inc., 1953). pp. 274-76.

In order to provide a situation that will foster creativity the teacher should consider two basic factors -- psychological safety and freedom. These are nurtured by:

- An emphasis on acceptance and understanding
- An opportunity to share work with the group
- An atmosphere of sincerity and respect
- An orientation to the activity and a de-emphasis on personal status and security
- An emphasis on self-evaluation rather than external evaluation

The humanities gives great credit to gifted individuals and their work, but few programs provide for the student to discover the creative process himself. The potentiality to be creative lies within every individual in some degree. He should be permitted to explore it; otherwise, he may never discover the full scope of his capabilities. In this respect the humanities need to be extended to provide experience in as many forms of creative expression as time and facilities will permit.

Creative activity in the humanities satisfies certain fundamental needs:

- Activity which will provide a deeper and more meaningful understanding of the role of the arts in life
- Awareness of one's creative potentialities
- Discovery of personal values that creative expression can provide in the development of personality
- Creative activity as essential in developing an aesthetic sensitivity to life, the environment and the world
- Activity as a medium of expression of desire and emotions, not only as an outlet for these feelings
- For the student with demonstrated talent, there is a need to have first-hand knowledge of creative expression

### The Outcome of Creative Activity

Aesthetic sensitivity relies upon the individual's capacity to assimilate the world about him and from it, select the elements which he feels give refinement and quality. The breadth and nature of man's experiences with the world in which he lives are so varied that he is constantly required to make choices and judgments. The richer these experiences can be, the more apt he is to make the better judgments. The humanities strive to develop the aesthetic sensitivity of the individual by introducing him to the arts of the culture which are considered to be the foundation of aesthetic judgment. The effectiveness of this experience can be determined to a great extent by the individual's capacity to make decisions wisely. Therefore, if the person can have the opportunity to express himself in an aesthetic manner, his understanding of its experience will become more meaningful.

## IV. The "Spiral" Method

In his book *The Process of Education* Jerome S. Bruner describes a sequential program as "...certain orders of presentation of materials and ideas in any subject that are more likely than others to lead the student to the main idea." The ordering involved has its basis in the larger concept of structuring a body of knowledge. The structure may extend over a long period of time during which the "spiral" technique - "any subject can be taught to any child in some honest form" - is applied. This theory holds, "that a curriculum ought to be built around the great issues, principles, and values that a society deems worthy of the continued concern of its members." Concepts that lead to values development can be presented in one form of experience at an early age and reinforced at repeated intervals in other forms. Education is seen as never-ending in the development of values.

This process can be applied to any of the humanities approaches in a variety of ways. The basis for the method is the confrontation of the student with an object or a concept.

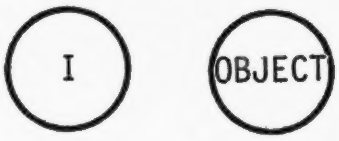

Fig. 1 Confrontation

A thorough study of the object makes it an integral part of the student.

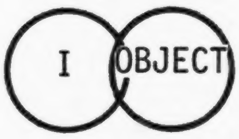

Fig. 2 Assimilation

Since the object has been carefully chosen for its motivational qualities, several paths of investigation should occur to the student along interest lines.

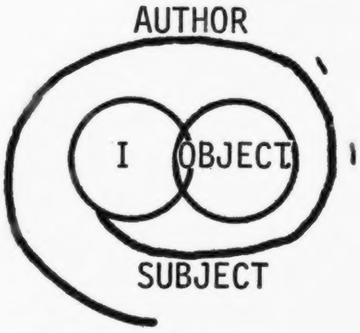

Fig. 3 Investigation

These lines will vary from student-to-student or will vary according to the object or concept being studied. The order of these lines should ultimately bring the student to a logical establishment or reexamination of his set of values.

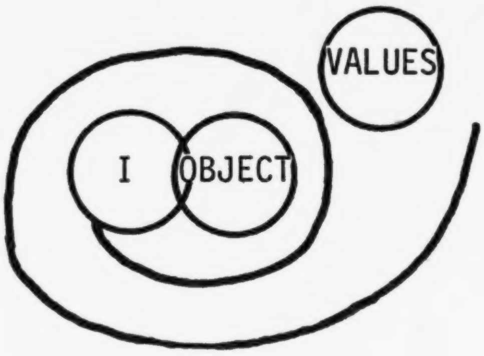
VALUES
I
OBJECT

Fig. 4 Values

At any point of the spiraling studies that develop from the initial contact with the object, the student may discover relationships between facts.

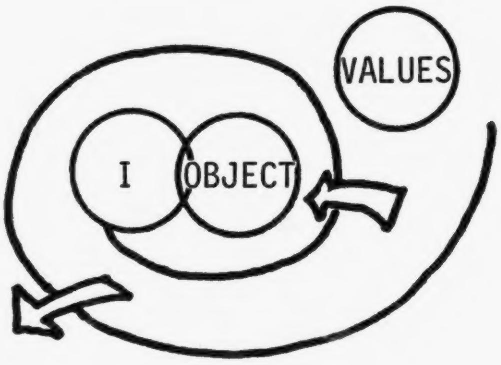
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Fig. 5 Relationships

At any point of the study the student may react with deep personal insight and understanding.

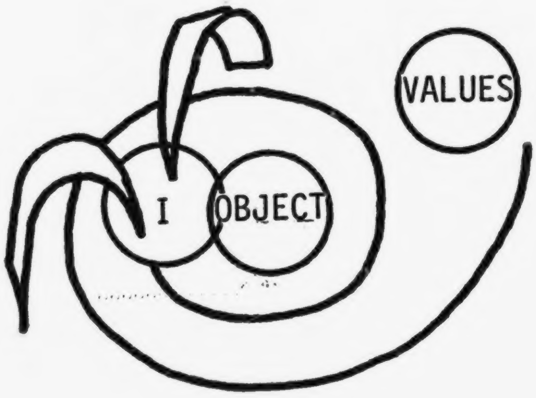
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Fig. 6 Reactions

This model has application to the examination of a masterwork in this manner. (Fig. 7)

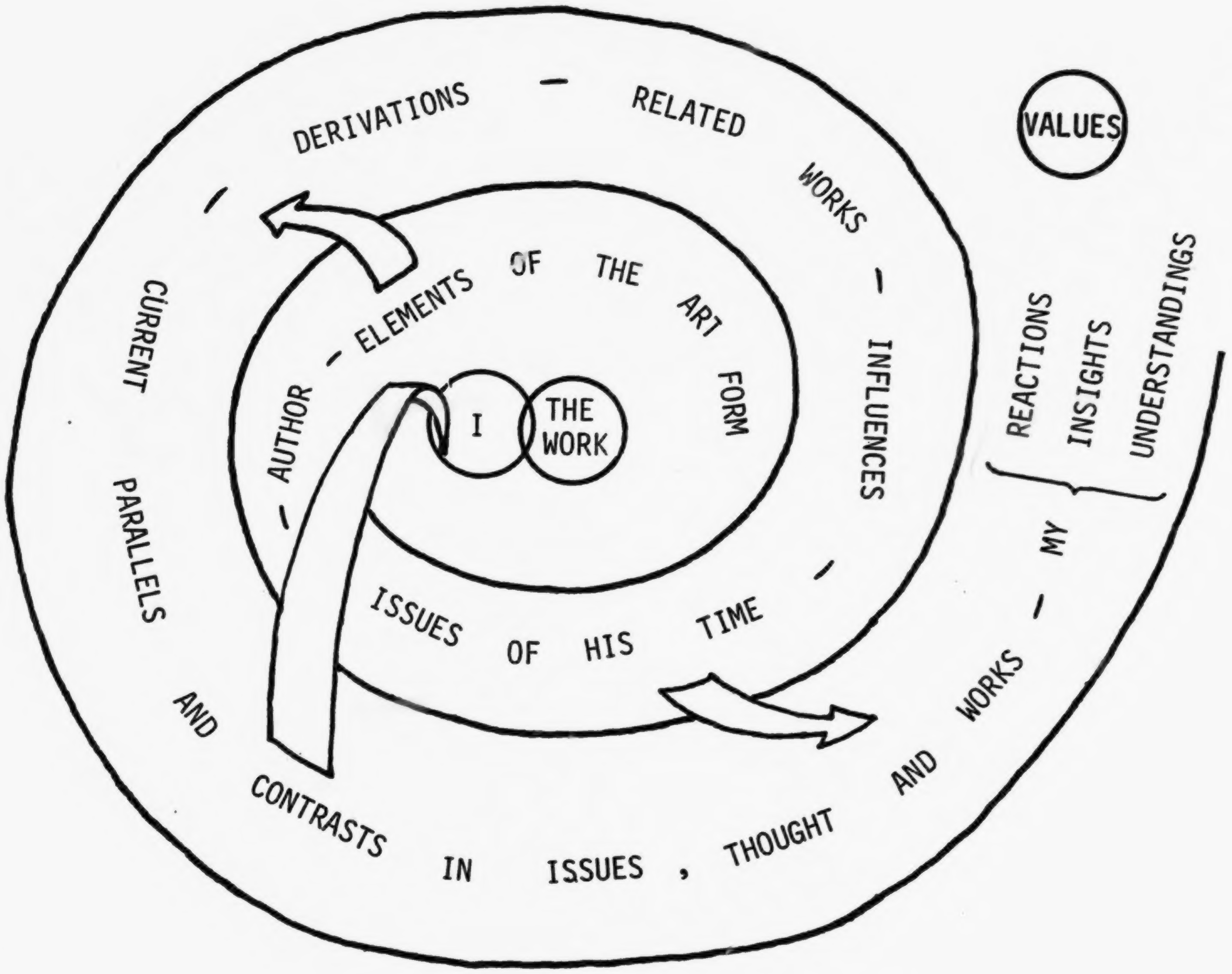

VALUES
DERIVATIONS - RELATED WORKS - INFLUENCES / MY - WORKS AND THOUGHT, ISSUES IN CONTRASTS AND PARALLELS CURRENT /
ELEMENTS OF THE ART FORM / TIME HIS OF ISSUES \ AUTHOR -
I
THE WORK
REACTIONS
INSIGHTS
UNDERSTANDINGS

Fig. 7 Spiral for the study of a masterwork of art

One example for the history approach has been given by W. Arthur Foshay, "whether a certain period in American colonial history was best understood by calling it 'The period of Benjamin Franklin' has been debated. The argument that goes with this is that Franklin could be thought of as being so thoroughly a child of his own time, so deeply an eighteenth century man, that if you understood Franklin in depth you will grasp his period in depth."

The method in such an approach has been used in a French school where copies of certain documents from the National Archives were placed in an album and presented to the student. He was directed to use the documents to discover for himself the history and the meanings of the period and concepts that they dealt with. In a unit developed by the Social Studies Curriculum Program of Educational Services Incorporated, Edmund S. Morgan introduces students similarly to American history by giving them "the same kind of materials from which historians have constructed and are still constructing answers (letters, journals, artifacts and art work). Every student must become his own historian, grappling with the problems of the past, and achieving a vicarious experience of life..."

Model for the Study of a Concept

The student's concern for his relationship to other men is a central impact in a humanities program. One set of concepts to be developed and the activities by which understandings realize them are diagramed in Figure 8.

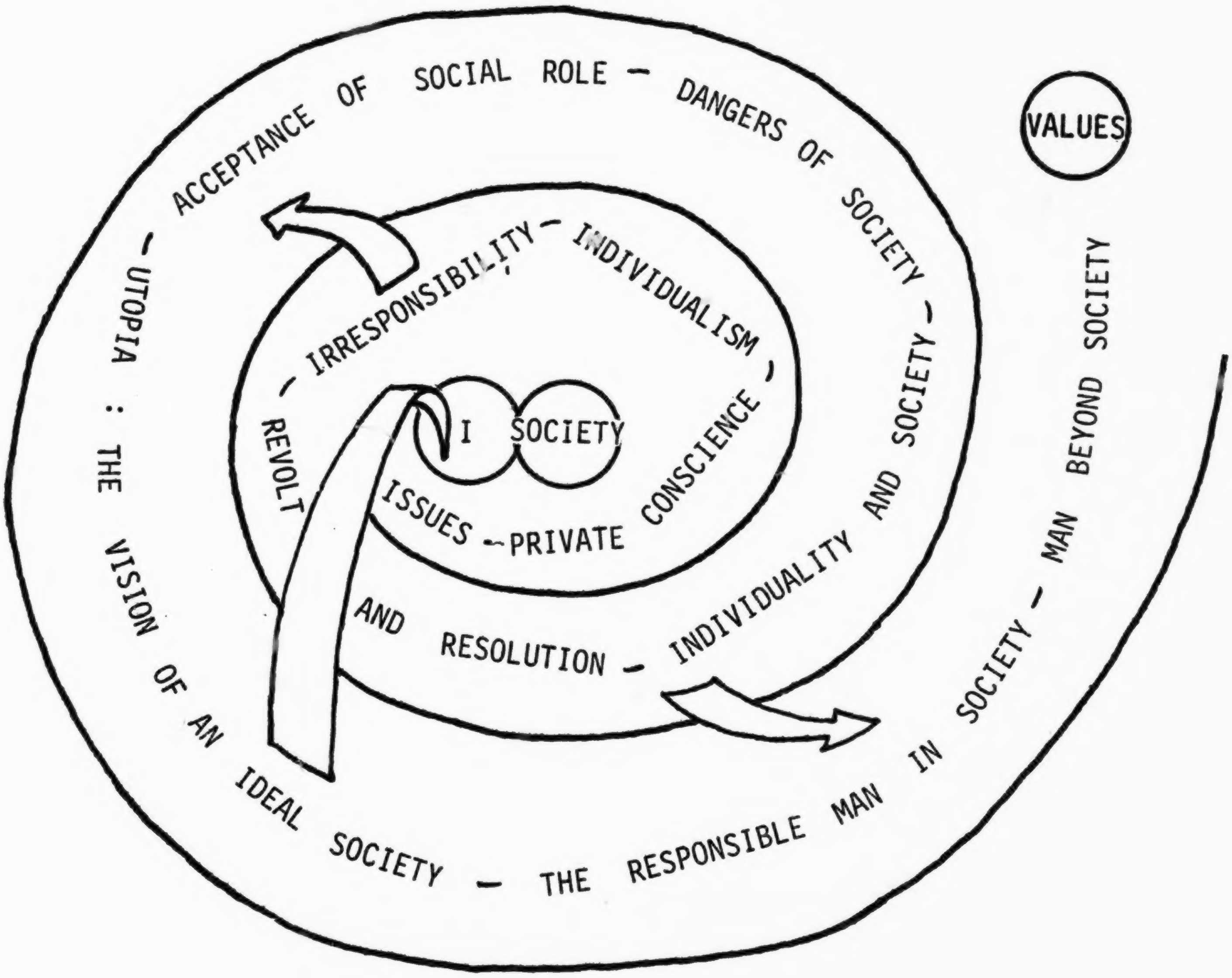

I
SOCIETY
ISSUES – PRIVATE CONSCIENCE – INDIVIDUALISM – IRRESPONSIBILITY – REVOLT AND RESOLUTION – INDIVIDUALITY AND SOCIETY – DANGERS OF SOCIETY – ACCEPTANCE OF SOCIAL ROLE – UTOPIA : THE VISION OF AN IDEAL SOCIETY – THE RESPONSIBLE MAN IN SOCIETY – MAN BEYOND SOCIETY
VALUES

Fig. 8 Spiral for a study of MAN & SOCIETY
(Based on *The Responsible Man* by Robert W. Frank, Jr. and Harrison Meserole.)

Works that may be considered:
- Issues
  - *Democracy in America* - de Tocqueville
- Private Conscience
  - *Civil Disobedience* - Thoreau

Individualism
  "Europe" - Henry James
Irresponsibility
  "Bartleby the Scrivener" - Herman Melville
Revolt
  *The Death of Ivan Ilyich* - Leo Tolstoy
Individual and Society
  "The Well-Rounded Man" - William H. Whyte, Jr.
Dangers of Society
  "Apology" - Plato
Acceptance of Social Role
  "Henry IV", Part I - William Shakespeare
Utopia: The Vision of an Ideal Society
  "Starting from Paumanok" - Walt Whitman
The Responsible Man in Society
  "Pillars of Society" - Henrik Ibsen
Man Beyond Society
  "Everyman"

## Model for the Study of a Style

Similarly, the student seeking an understanding of the style concept "Classicism" begins his study with the literary, musical, and visual masterworks representative of the style. Secondary source materials may enter his scope of experiences at a much later period. His direct experience with the works stimulates his searchings in ever-widening directions. Many discoveries have immediate relationships to the "self." Other discoveries are integrational in that they cross over boundaries to unify the developing concepts.

For the humanities student, whether he uses the chronological (history or thematic) approach, the elements (masterworks of art) approach, or the functions(great issues or principles), the significance of beginning with the work or the issue is important. He begins with a search for understanding in something outside of himself and ultimately finds an understanding of his "self."

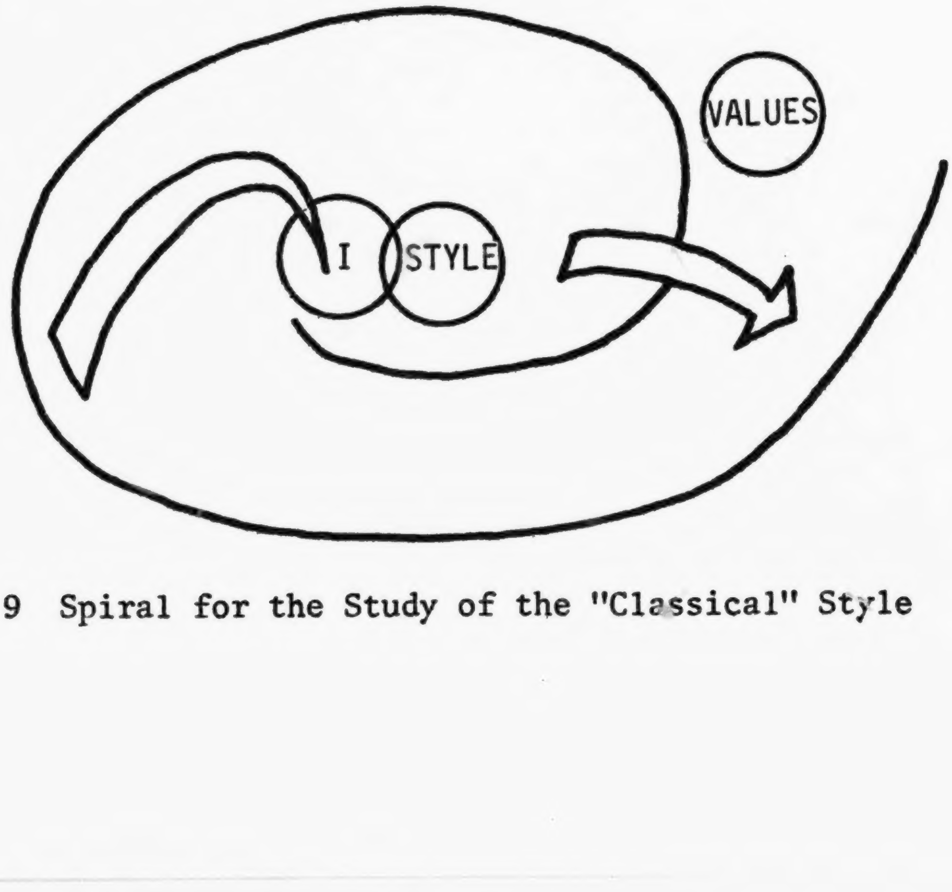


Fig. 9 Spiral for the Study of the "Classical" Style

Concepts to be considered in a study of the classical style:

- Man as a Measure
- Reasonable universe
- Man related to the ideal of beauty and behavior
- Restrained confidence
- Balance between mind and emotion
- Perpetuation of form and theme
- Systematized knowledge
- Reasonable structure
- Characteristics: logical, clear, formal, symmetrical, balanced, ordered

Masterworks to be considered:

### Literature

- Aeschylus "Agamemnon"
- Aristotle *Poetics*
- Petrarch "Secret"
- Boccaccio *The Theseid*
- Lessing *Loacoon*
- Schiller "Ode to Joy"
- Goethe "Rome Elegies"
- Keats "Endymion"
- Mallarmé "The Afternoon of a Faun"

### Music

- Gluck "Orfeo ed Euridice"
- Haydn "The Creation"
- Mozart "C-minor Piano Concerto" (K.491)
- Beethoven "Symphony #3" (Eroica)
- Schubert "Death and the Maiden Quartet"
- Prokofiev "Classical Symphony"
- Ravel "Le Tambeau de Couperin"
- Debussy "Hommage á Rameau"

## Visual Arts

### Architecture

- "The Parthenon", Athens
- "Maison Caree", Nimes
- "Pantheon", Rome
- Temple, #17, Sanchi
- "San Francesco", Rimini
- "Villa Rotondo", Vicenza
- Louvre, east facade, Paris
- State Capitol, Richmond
- "La Madeleine", Paris
- Brandenberg Gate, Berlin
- Lincoln Memorial, Washington, D.C.
- Seagram Building, New York

### Painting

- "Primavera", Florence
- "School of Athens", Rome
- "Et in Arcadia Ego", Paris
- "Oath of the Horatii", Paris
- "Bathers", Philadelphia
- "Composition in White, Black and Red", New York

### Sculpture

- "Hermes Carrying the Infant Dionysus"
- "Parthenon Frieze", Athens
- "Ara Pacis Augustae", frieze, Rome
- "Bodhisattva", Sarnath
- "Heracles and the Nemean Lion", Calcutta
- "Yakushi", Nara
- "David", Florence
- "Milo of Croton", Paris
- "Perseus", Rome
- "Seated Woman", Paris
- "Kouros", New York

## ACTIVITIES

The most valid educational experiences are those involving student activity.

Designing activities that relate to the issues under discussion constitute one of the teacher's tasks. He should anticipate that each work will be examined at the factual level, the interpretative level, and the critical level. The first assures one that the facts contained in the work are known and understood; the second enables the examiner to arrive at meaningful communication with the author; and the last level should stimulate critical examination of the ideas and their relationship to the life itself.

The teacher is cautioned not to be tied down by his own designs. Blind adherence might stifle fruitful discussion and activity. The teacher must be prepared to aid the students in their approach with meaningful activities as well as questions.

The following list of activities are only suggestions. They are designed to stimulate interest and creativity on the part of the student as well as the teacher. Teams should select, modify, discard, or create to suit the needs of each situation, keeping in mind that activity is essential to learning.

- Student's learning is directed by questions, asked or stimulated by the teacher working cooperatively with students individually and collectively.
- Insofar as possible, concepts result from generalizations made by the student from collected data. Others will be gleaned from references. Application follows. Inductive reasoning precedes deductive reasoning.
- Material is organized around student's needs.
- Student keeps an organized record of his learning.
- Individual consultations and periodic group discussions are held to clarify particular and common problems.
- Homework generally is student-motivated.
- Testing will be open-book and emphasize methods of generalizing and problem solving, the why and the how rather than the what exclusively. Results will be used primarily for analysis of individual and group progress and planning of supplemental learning activities to improve progress.
- In addition to test results, evaluation will involve self-rating by students as well as teacher judgment of progress in meeting the objectives of the course.
- Each student can write and submit each week to his group adviser (the Humanities teacher to whom the student is directly responsible) or English teacher one paper of about 300 words dealing with (1) the content material of his area of study within the Humanities Program or (2) a topic assigned by the developmental writing teacher or (3) a topic assigned by the group advisor.
- This paper shall be read, commented upon, graded (if the teacher so desires), and promptly returned to the writer. This paper may be read by both group adviser and English teacher.

- Each student can also write and submit each week a second paper called a reaction paper, dealing with the student's own personal reaction to the material he is studying in the course, his relationships with his fellow students, his reaction to presentations, visual aids, maps, posters, charts, or sharing activities. The student should feel free to critize, constructively or negatively, any process, method, function, or material involved in any way with this program. These papers are to be considered confidential, and the confidence of the student is to be respected.
- This paper shall be submitted to the teacher to whom the student is directly responsible; it shall be read, commented upon, and returned to the student. It shall not be graded. It shall, however, be recorded as an assignment.
- Students keep journals to encourage reflection on important values in the world around him, and to serve as a source of ideas, and as a creative outlet.
- To nurture the interdisciplinary nature of the program and to show the material realization of creative thinking, students develop individual projects decided upon jointly by teachers and students and of sufficient scope to require more than passing interest and attention. For example, two students are visiting the churches in one city, hoping to capture something of the architecture, the ornamentation, and the mode of worship. They are making slides, studying related subjects such as church music and stained glass, and studying differences in liturgical practice.
- Individual participation in the program can be developed through an independent reading program, which is designed by and for the student. Once each marking period individual conferences are held with every student, during which the reading is discussed and comments and suggestions are made.
- Although American schools have taken their students to local institutions to enrich the learning situation for many years, this method is now receiving even greater usage. Today schools are stepping up the number of field trips to an increasing variety of learning centers -- from the old favorite, the firehouse, to Washington, D.C., and in at least one case, to Europe.
- Humanities classes have taken the lead at the secondary level for adding impetus to the greater use of community resources. Whether local or distant -- museums, galleries, theaters, concert halls, opera houses, movie houses all have served a multiplicity of performances.
- Humanities classes also have opened their doors to the visiting specialists. The broad range of interests makes it important for the school to rely upon experts who can bring new fields to the classroom. Local college and professional staffs are an especially cooperative source. The telephone company provides a valuable service for bringing more distant and distinguished speakers to the class.
- Secondary experiences in the form of movies, slides, recordings, etc. bring to the classroom aspects of the world not directly available.
- In reading, the masterworks are given priority.

- In writing poetry, experiments are made with poetic lines, rhymes and meter in the development of simple stanza forms in poetry.
- The student is given an opportunity to explore story structure and style for expression in this form of literature.
- In music, the student experiments with a variety of musical instruments individually and in ensemble.
- Opportunity is given for the student to examine musical scores, listen to recordings, and to create his own musical ideas.
- The creative use of sounds to express moods can be recorded on tape to accompany some visual presentation.
- In the visual arts, the student experiments in spatial organization and expression on a two- or three-dimensional plane. The student is free to select his own materials.
- In drama, the student has the opportunity to express himself creatively in pantomime, characterization, and the development of dramatic incidents.
- In dance, activity begins with an exploration of the individual's capacity to move effectively. Movement is given symbol and meaning. Emotional expression and communicative themes are explored and finally accompaniment added.

## SCHEDULING

Because of variation in curriculum, length of periods, method of instruction, and physical facilities, scheduling is left up to each local district. Consideration should be given to modular systems and other types of flexible scheduling.

Strict adherence to a class schedule that follows the traditional 45 minute period, which must meet five times each week, is questioned. Ideally, the humanities class benefits from a flexible schedule. Several plans have been devised whereby the class acquires extended time and flexibility.

Examples:

- The humanities program could be conducted over a number of years, meeting two or three times weekly, with the entire school population thus allowing a longer time for maturation
- The program could be presented in three double periods each week. Each double period is eighty minutes in length. Two double periods a week are spent in workshops or at independent study where students receive firsthand activity experiences. One double period a week brings all of the students together to integrate their studies
- All students (two sections) are programed into a first and second hour time block or a second and third hour block. The second hours are lectures to the combined student groups. Seminars, in small groups, meet first and third hours. One two-hour session each week is reserved for special presentations, field trips, etc.

## FUNCTIONS APPROACH

In this approach to the humanities, works of man are examined for their meanings, with reference to certain broad areas of human interests.

The universal issues, for instance, focus the attention on the most profound and humane questions of all time; e.g., Pennsylvania's syllabus lists, "Man's Search for Truth", "Man's Search for Freedom", "Man's Search for Beauty", "Man's Relationship with the Natural World", "Man and Society", and "Man's Relation to God". Works that have something important to say about the issue under consideration are then studied and the opinions expressed and analyzed, compared, debated, and discussed in today's terms of reference.

The unit on Truth in the Pennsylvania syllabus, for example, suggests the following study selections:

I. Truth in an Objective, Factual, and Scientific Sense
    Sophocles, *Oedipus Rex*
    Maxwell, Anderson, *Winterset*
II. Truth as an Abstraction
    Plato, *Gorgias*
    John Steinbeck, *The Pearl*
    John Patrick, *The Hasty Heart*
III. Truth in the Realm of the Spiritual, the Mystical, the Universal
    John Donne, "Death Be Not Proud"
    William Blake, "The Tiger"

John Keats, "Ode to a Grecian Urn"
Matthew Arnold, "Dover Beach"
Thornton Wilder, *The Bridge of San Luis Rey.*

(Accompanying these suggestions are many alternate and related activities.)

The work, then, serves as a jumping off point for the student's examination of his personal set of values.

In planning to use this approach, the school assumes a great responsibility for planning student growth. This means that choices of objectives to be met and materials to be studied must be made with the student's capabilities clearly defined. In order to have him react creatively, the goals and the activities must challenge his interests. If the challenge is too weak or too difficult, the benefits we seek for his self-development will go unrealized.

Emphasis in this approach is on thought, experience, reflection, consideration, and attitude - which leads to an understanding of what the humanities is all about, i.e. man's interests and what he has thought, reflected, and done about them. The actual learning experience is the most important element of this approach.

Quite obviously, not everyone will identify with Pennsylvania's particular listing of universal issues. In order to demonstrate the diversity of selections, a sampling from three schools follows:

Abington High School, North Campus, Abington, Pennsylvania

I. The Problem: Man in Modern Society

Dostoevski - *Notes from Underground*
Capek - *R.U.R.*
Huxley - *Brave New World*
Snow - "Two Cultures"
Handlin - "Man and Magic"
Eiseley - "The Illusion of Two Cultures"

II. The Present: Man's Sense of Alienation

Josephson - *Man Alone*
Lewis - *Of Men and Machines*
Goethe - *Sorrows of Young Werther*
Kafka - *Metamorphosis*
Camus - *The Stranger*
Albee - "The Zoo Story"
Beckett - "Waiting for Godot"

III. The Past: Man's Attempts to Seek Remedies

Gray - *Designs of Famous Utopias*
Irmscherer - *Man and Warfare*

IV. The Future: Man's Creative Genius and Will to Survive

Ghiselin - *The Creative Process*
Lewis - *Of Men and Machines*
Dudintser - *A New Year's Tale*
Weaver - "Science and People"
Boas - "The Humanities and the Sciences"

The dependence on literary sources is quite common in these courses. Although general recognition is given to other forms of expression, few schools have taken the initiative to search for and identify, among the more abstract expressions, specific examples to accompany the literary suggestions. In the summer institute on the humanities at Kenmore East Senior High School, Kenmore, this has been done. One should also note that a higher degree of selectivity is shown. Many believe that it is far better to study a few examples in depth ("post-holing"), rather than make an attempt to cover a large number of works which may thereby promote superficiality.

Kenmore East Senior High School, Kenmore

I. An Evaluation of Contemporary Life and Some of the Problems Therein.
  William Golding - *The Inheritors*
  Bartok - "Quartet #6"
  Davis - "Report from Rockport"
  Picasso - "Guernica"
  de Kooning - "Woman I"

II. The Uses of the Past as a Guide to Present Action.
  Voltaire - *Candide*
  Bernstein - "Candide"
  Michelangelo - Sistine Ceiling
  Rembrandt - Aristotle Contemplating the Bust of Homer
  Picasso - "Classical Figure"

III. A Study of Man's Struggle with Environment, Heredity, and Self.
  Camus - *The Fall*
  Schonberg - "Verklarte Nacht"
  Munch - "The Scream"
  Film - "Chartres"

IV. A Study of Groups Vieing Against Groups Within a Society.
  Miller - *The Crucible*
  Menotti - "The Consul"
  Bernstein - "West Side Story"
  Shahn - "The Passion of Sacco and Vanzetti"
  Lawrence - "Tombstones"

V. Studies of the Ability and Inability of Man to Cope with Life.
  Salinger - Nine Stories
  Stravinsky - "Petrouchka"
  Hindemith - "Mathis der Maler"
  Rembrandt - Self-Portraits

VI. How Will Our Present Society Change in View of Our Changing Culture?
  Huxley - *Brave New World*
  IBM 7090 Computer - "Music from Mathematics"
  Examples of Op Art

VII. An Analysis of the Role of the Humanist and Scientist.
  Snow - The Two Cultures and a Second Look

For a final example, a return is made to the traditional classifications of philosophy. This version concentrates, in depth, on the great Greek philosophers and seeks to relate their teachings to our purposes and needs.

Carle Place High School, Carle Place
Survey of the Basic Teachings of the Great Philosophers
  What is philosophy?
  The beginnings of philosophy
  Socrates

Plato
Aristotle
Man and education
Ideas and thinking
What is the nature of the universe?
What is man's place in the universe?
What is good and what is evil?
Fate versus free will
Man and the state

These humanities programs are, of course, the most demanding and most creative. They require truly superior teachers. For the students, they offer the ultimate in the self-application of acquired skills, knowledge, and intuitive thought. The approach has been given the designation "Functions" simply because of the dictionary definition, which is thought to be pertinent, i.e., "any quality, trait, or fact so related to another that it is dependent upon and varies with that other." Relatedness and dependence are the key words.

The especial convenience of this approach is that it is not confined to a single age or area of interest but may range across time and space to include those masterworks which best illuminate the idea under study. Students have followed the study of Euripides' *Electra* with Robert Penn Warren's *All the King's Men;* have moved from Wallace Stevens to Debussy to Monet; have read *The Grapes of Wrath,* examined *American Exodus, Let us Now Praise Famous Men, The Family of Man,* and *Realism in Art* to grasp the idea of poverty and man's struggle with nature. In another example, "power" as an historically pervasive value might be studied in its explicit statement in the writings of Nietzsche, its embodiment in the hero of *The Song of Roland,* and its suggestions in the propagandistic paintings of David and in Beethoven's "Symphony No. 3".

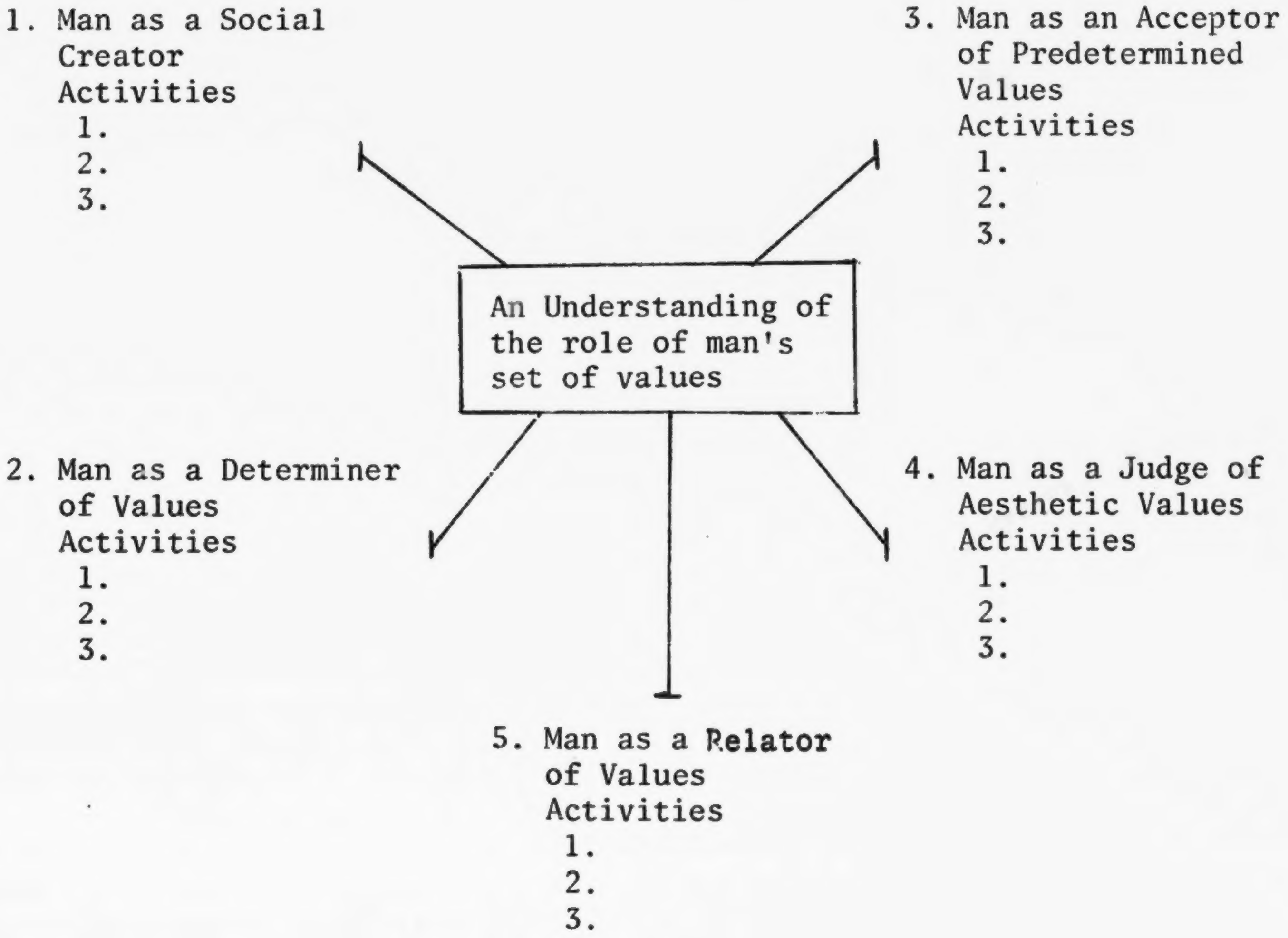
In attempting to present still another model for the purpose of curriculum construction, the authors have sought: (1) to limit the areas of concern in order to provide maximum opportunity for study in depth; (2) to make many suggestions for alternate activities to provide for individual differences; and, (3) to offer examples that present differing points of view to challenge the students' creative thinking which no consensus would do. The works and activities listed represent only a randum sample of those selections which would stimulate discussions and meditations.

The issues include:
- Man, Values and Expression
- Man and Self
- Man and Society.

No attempt has been made to insure that these broad areas include all the problems of man. On the contrary, an attempt has been made to delimit the areas so that they may provide for reasonable attainment of goals and at the same time allow for a sufficient variety to meet student and teacher requirements.

# UNIT I
# MAN, VALUES AND EXPRESSION

**Introduction:** Unit I consists of a main objective which is broken down into five contributory objectives. (Units II and III follow the same format.) Activities are suggested which, when carried out, will enable the student to attain the contributory objective toward which they are aimed. An understanding of the five contributory objectives will lead to an understanding of the main objective. See examples below:



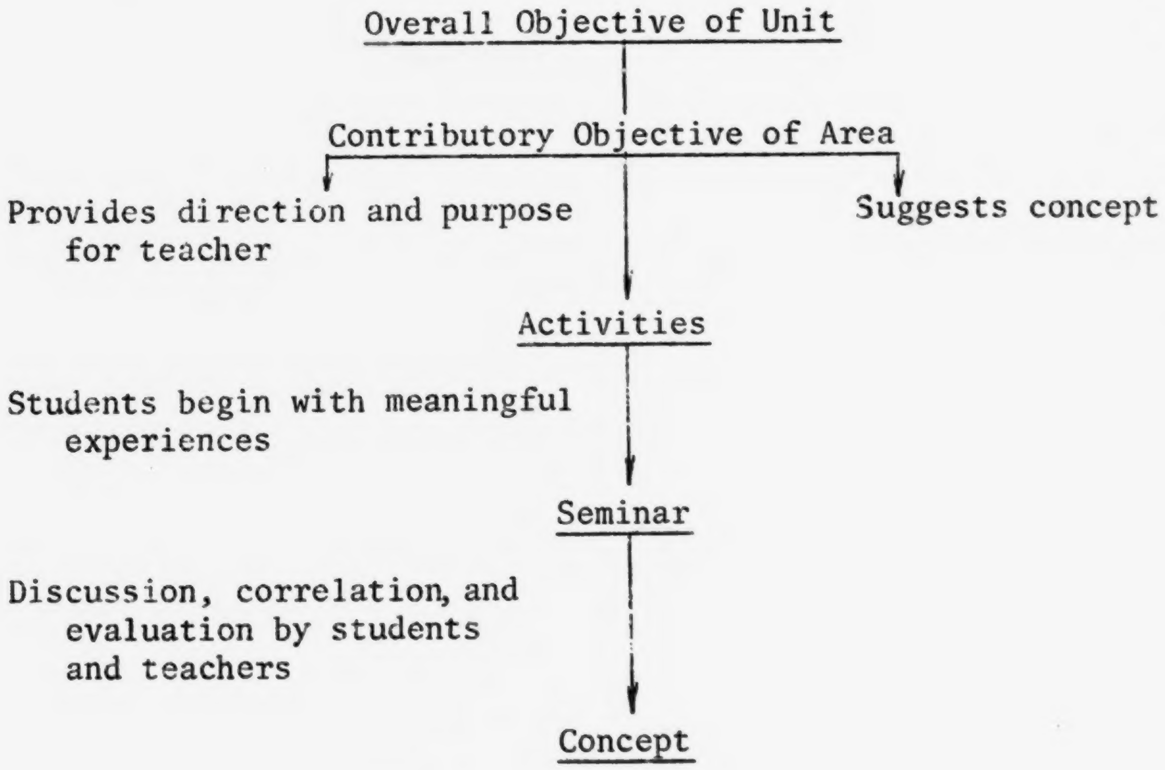
An Understanding of the role of man's set of values

1. Man as a Social Creator
   Activities
   1.
   2.
   3.
2. Man as a Determiner of Values
   Activities
   1.
   2.
   3.
3. Man as an Acceptor of Predetermined Values
   Activities
   1.
   2.
   3.
4. Man as a Judge of Aesthetic Values
   Activities
   1.
   2.
   3.
5. Man as a Relator of Values
   Activities
   1.
   2.
   3.

Objectives, activities, and materials are suggestions only. Teachers are encouraged to substitute their own choices when creating their own units.

Organization for student participation has three important phases. These are concepts, activities, and seminar. Overall objectives and contributory objectives indicate concepts to be learned. These are stated for the teacher; the student should arrive at these inductively. Following a brief introduction he begins with activities such as working with art materials, listening to music, reading literature, looking at art works, or discussing ideas. The activities should provide experiences which will then be considered and evaluated in the following seminar.

This procedure may be visualized in the manner diagrammed below:


Overall Objective of Unit
Contributory Objective of Area
Provides direction and purpose for teacher
Suggests concept
Activities
Students begin with meaningful experiences
Seminar
Discussion, correlation, and evaluation by students and teachers
Concept

A synthesis of the ideas discussed in the seminar should indicate an understanding of the concepts around which the unit is organized. In the activities presented in Unit I, an attempt has been made to avoid a "bookish" approach and emphasis has been given to workshop participation. Techniques such as drama presentation, impromptu debates, studio manipulation of art materials, musical instruments and sound-tape experimentation, slide and movie photography, etc. should be used by the students in a creative approach to the understandings. The concepts may not be realized through the act of creation alone. The ultimate realization may come about more often as the result of free discussion of questions posed during the evaluation period after the creative work has been accomplished.

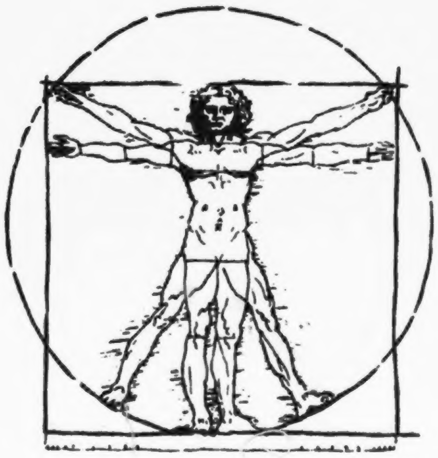
Various examples throughout these units are suggestions which serve the purpose for which they were selected. These examples serve other purposes as well; many other examples can serve as well as those suggested, too. Seldom is there a perfect example for only one purpose when one is dealing with man's creativity, and the authors make no claim to infallibility in selection. Teachers using this material should feel free to choose, select, and substitute at will.

A few assumptions must be made on the part of the teacher. It is hoped that these will ultimately be learned by the student through the activities. The following positions must be assumed in the undertaking of this approach:

1. Art has value
2. Art has value for every man
3. Art works differ in artistic and social value
4. These differences can be discovered and discussed intelligently
5. Judgments about values can be expressed in reasoned commentary
6. Taste and judgment are psychologically related

A working definition of some terms will be most helpful in the activities and seminars. A brief explanation of the following is suggested; the terms will be learned when they are encountered in the activities.

1. Learning and training
2. Introjection
3. Sensitivity
4. Judgment
5. Aesthetic experience
6. Standards
7. Empathy



# UNIT I
# MAN, VALUES AND EXPRESSION

## Outline of Section

Overall objective: An understanding of the role of man's set of values

Contributory objective 1. - An awareness of man and society as products of conditioning and learning

Concept - A complexity of forces, not always immediately controllable, affect the choices (preferences) a man makes

Contributory objective 2. - An awareness of the relationship between man's values and the choices he makes

Concept - The choices a man makes in any given situation are a result of personal value systems

Contributory objective 3. - An awareness of the relationship between man's actions, man's values, and the values of society

Concept - Man's values systems are, to a degree, a product of his society or culture

Contributory objective 4. - An understanding of what aesthetic values are, and an appreciation of the criteria necessary to establish them

Concept - In addition to political, social, and economic values, aesthetic values exist. These vary among different men and different cultures, but are discernible and can be evaluated

Contributory objective 5. - An understanding of how man relates values of various areas of his life, and how he expresses these relationships

Concept - All of man's actions and creations are reflections of his general set of values; man seeks to avoid conflicts among the general set of values he accepts at any given time

## UNIT I, AREA I
## MAN AS A SOCIAL CREATOR

Contributory objective 1: An awareness of man and society as products of conditioning and learning

Activities:

Note: Select and choose from activities listed below. Some students may do all activities, others may choose; in some cases the teacher may suggest various activities to different students.

1. Read selected passages from Thomas More's *Utopia.* (See comments by B. Russell in *A History of Western Philosophy*).
2. Read selections (teacher-selected) from Plato's *Republic,* particularly Book X.
3. Read Golding's *Lord of the Flies.*
4. Collect various appealing poster or magazine advertisements.
5. Tape various "catchy" radio and television ads, with and without music.
6. Make and display posters of several popular slogans. Consider some of those popular during World War II

Seminar:

### Overview

A. Lollipop method of teaching appreciation[1]
   1. By persuasion, consistent approval and disapproval, training engenders desired behavior (conditioning)
      examples: advertising media techniques
      Plato on training
   2. To learn to love certain objects and to dislike certain others is the prerequisite for the development of one's aesthetic powers
      a. To do this automatically, without thought, spontaneously and without effort, presupposes conditioning.

B. Rational appreciation
   1. The result of education, as distinguished from training or conditioning, is not an *automatic response,* but a *reasoned one.*
      a. We educate people in order that they may choose freely the kind of behavior that, on rational grounds, they can approve

Discussion questions and ideas:

1. What is the role of the merchant in the consumer society?
2. Where does "service" and the profit motive draw boundary lines?
3. What values of society does this reflect?
4. Why is subliminal advertising illegal?
5. What current cigarette brands or automobile makes are the most favored?

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[1] We are indebted to Harry S. Broudy for the basic theory contained in aesthetic education.

6. What reasons are emphasized in commercials to encourage the purchase of one brand?
7. What makes smokers change their brand?
8. What is the role of music in advertising?
9. How does advertising in the United States differ from that of the Soviet Union?
10. Would you consider the graphic illustrations and music in advertising as art?
11. "The state that we are building exists in conversation alone," is said three times in the *Republic*. What is the difference between what we are building in a certain material and the model of it?
    a. Why is Plato interested in the artist?
    b. What is meant by "art is a kind of imitation?"
    c. Does Plato really believe art is as influential as it is?

Concept:

A complexity of forces, not always immediately controllable, affect the choices (preferences) a man makes

## UNIT I, AREA 2
## MAN AS A DETERMINER OF VALUES

Contributory objective 2: An awareness of the relationship between man's values and the choices he makes

Activities:

1. Read the short story "The Lady or the Tiger."
2. Select three different records, i.e., a very popular song and a classic. Cover each label with a different colored paper. Have one student choose a record and play a minute or two of it for the class. Repeat this process with other students until one record has been played several times.
3. Provide students with choice of a variety of art materials: clay, paints, collage materials, etc.
    a. Offer an opportunity to work in one medium.
    b. Encourage expression and creation as befits their mood.
    c. Teacher provides no other direction or technical guidance.

Seminar: Discussion questions and ideas

1. Did you select items because you personally preferred them?
2. With what criteria did you make your selections?
3. Are "knowledge" and "reasoning" obstacles to aesthetic enjoyment and creativity?
4. Is a school situation, then, necessary for this?
5. Can this activity be categorized as training? as education?
6. What is it in us that reacts to the work of art - our senses, our intellect, or both? Should everyone respond to the work in the same manner? To the same degree? Can the degrees be grouped into classes of response? Should the response be one of pleasure? Emotion? Controlled emotion? Or as formal, objective contemplation?

Concept:

The choices man makes in any given situation are a result of personal value systems

## UNIT I, AREA 3
## MAN AS AN ACCEPTOR OF PREDETERMINED VALUES

Contributory objective 3: An awareness of the relationship between man's actions, man's values, and the values of society

Activities:

1. Read one or more of the following short stories:
    "The Gift of the Magi" - O'Henry
    "The Lottery" - Shirley Jackson
    "The Necklace" - Guy de Maupassant
2. Demonstration, impromptu drama presentation from a prepared script Theme--when a person identified himself with a value concept of his society, i.e., it is wrong to cheat, steal, or lie, so that he can feel guilty because of it, not merely because of society but also because of his own self-concept, the concept of what he regards as the ideal personality, then it is said that he has introjected the values of honesty
3. Show slides of automobiles and clothing

Seminar:

## Overview

A. By introjection is meant the psychological identification of the person with the requirements of some external principle or rule.
B. The requirement of introjection is crucial if we are to distinguish between conventional and authentic standards in art.
   1. Status preferences -- conventional standards
      a. automobile design, etc.
   2. Status preferences -- authentic standards (developed by sensitivity or perception and by judgment.)
      a. clothing design,etc.

Discussion questions and ideas:

1. If you had to choose between a radio or seat belts for your car which would you choose? Why?
2. Recall an instance in your life when you took something which did not belong to you. Did you feel guilty then? How do you feel about it now?
3. What aesthetic models should be introjected by the student?

4. The artist, the art object,and the observer are influenced by religious,political, and moral demands when they operate in a social context. What is the artist's responsibility? What is the patron's? Who owns the work of art? Is the work of art an end in itself? Is it a means of improvement?

Concept:

Man's values systems are, to a degree, a product of his society or culture

## UNIT I, AREA 4
## MAN AS A JUDGE OF AESTHETIC VALUES

Contributory Objective 4: An understanding of what aesthetic values are, and an appreciation of the criteria necessary to establish them

Activities:

1. View slides of paintings which possess a particular quality in common, i.e., content, design, or theme

2. Observe examples of the dance, alive or on film
3. Listen to recordings of works having similar patterns of composition
4. Read several classic fairy tales or fables
5. Read John Galsworthy's short story "The Japanese Quince." Express the mood, tone, or content of the story by utilizing form, shape, texture, and color, on paper. Use no words
6. Express a mood using cut paper shapes, collage materials, or sounds on tape
7. Prepare a photographic account, emphasizing the mood or atmosphere of a particular subject or situation
8. View films or slides of architecture of several different periods

Seminar:

## Overview

A. Distinguish types of aesthetic sensitivity
  1. to sensory differences in the work of art
  2. to the formal properties in a work of art
  3. to expressiveness in a work of art

B. Sensory qualities
  1. used to create objects which are "interesting to perception" (create an effect)
    a. using sound patterns, visual shapes, color patterns, textures, gestures, etc.
      (1) importance to artist
      (2) importance to perceiver

C. Formal properties
  1. used to organize the work
    a. harmonies, patterns of composition, themes and variations, balances, similarities, elements of design, etc.
      (1) importance to artist
      (2) importance to perceiver

D. Expression
  1. that elusive quality by virtue of which some works of art "say" something
    a. the metaphor
      (1) example: a "lonely" tree as a subject in paint, song or dance

Discussion questions and ideas:

1. What might aesthetic literalness be?
2. What are the advantages of studying formal properties in abstract art?
3. Can you make sensory comparisons? What does fur sound like? sandpaper?
4. Discuss the meanings and values of world fairy tales in context of their culture. Show how different values persist in different cultures.
5. What are comedy, satire, tragedy? What are landscape, epic, lyric, novel, concerto? Is every work unique and individual? Or, do

some works have more in common with each other than they do with many other works? How does Aristotle define tragedy? Why should the depiction of suffering please?

6. What is form? Is the form of the work of art a physical or a spiritual thing? To what does one respond in a work of art? What are the elements of painting, music, poetry, architecture, sculpture, dance, and the cinema?
7. Does the critic report, describe or do something more when he interprets and judges? Should the critic go beyond the description? If he does, is what he says more verifiable? What criteria should he use? What is the function of criticism? Does the observer share with the art object the creation of its value?
8. What is art? If art can be identified, what do works of art have in common? Is nature art? Does art imitate nature?

**Concept:**

In addition to political, social, and economic values, there are aesthetic values. These vary among different men and different cultures, but are discernible and can be evaluated

## UNIT I, AREA 5
## MAN AS A RELATOR OF VALUES

Contributory objective 5: An understanding of how man relates values of various areas of his life, and how he expresses these relationships

Activities:

1. Imagine yourself as an interplanetary visitor of the future landing on a depopulated Earth.
   What objects will you find?
   How will you classify them?
2. Observe puzzling examples of symbolism and metaphor taken from art and poetry of antiquity.
3. Sketch some common objective from three different points of view.
4. Read or view *Antigone* by Sophocles and Anouilh.
5. View slides or pictures of the works mentioned in Seminar question 1.
6. Read Aristotle, *Poetics*, Chs. 1-5
7. Listen to several contemporary jazz selections.

8. Listen to examples of electronic music as well as examples of sounds from sound-effects records.
9. Hear examples of oriental music, particularly that of India and Japan.
10. Read T. S. Eliot's "The Waste Land."

Seminar:

## Overview

Steps in appraisal
1. classification and identification of the art object
2. interpretation of its meaning, intent, and effect
3. comparison with some introjected ideal, standard, or criterion

A. Classification
  1. Importance of knowledge of history
    a. location in period-characteristics
    b. attribution to artist-characteristics
  2. Relation of classification to interpretation and comparison
    a. What one should think about a work of art depends, in part, on knowing what the artist consciously or subconsciously expected to achieve by it
    b. The style of a given period often places limitations on the artist working in that period
      (1) The conventional symbolism of an age is used by the artist of an age almost unconsciously.
        (a) The status symbols of a period are known to the people, but in another age they may not be status symbols at all, and therefore constitute ingredients in a painting or a poem which are puzzling.
        example: the laurel wreath; certain soft drink bottles when found in the future?
  3. Knowledge about works of art affects the purely aesthetic response, and it can modify it enough to change its quality; and the change is not always for the worse
B. Interpretation
C. Comparison
D. Perspective

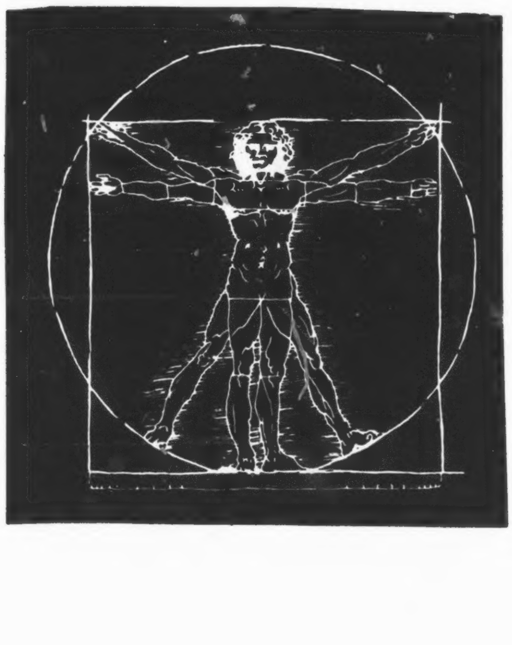
Discussion questions and ideas:

Note: The question, "What is art?" is as old as the history of art. Traditionally, the problem was specified: "What is the nature of poetry, music, sculpture, or painting?" Basically the issue remains the same; to define the properties of art. It has been the central problem for philosophers from Plato to the present day.

1. What do such diverse items as *Antigone*, the Acropolis, "Tosca", the statue of David, Amiens Cathedral, and Picasso's "Ma Jolie" have in common? Consider these in the light of the values they express.
2. Who is the true knower?

3. Who are those who claim knowledge?
4. What does the artist know?
5. What is important to know?
6. What does the artist affect?
7. Which promotes a harmony of the soul - philosophy or art, according to Plato?
8. How does Aristotle define tragedy?
9. How does he rank the elements of drama?
10. What is katharsis?
11. What arouses emotion?

**Concept:** All of man's actions and creations are reflections of his general set values; man seeks to avoid conflicts among the general set of values he accepts at any given time



# UNIT II
# MAN AND SELF

## Outline of Section

Overall objective: An appreciation of the nature of Self

| | | |
|---|---|---|
| Contributory objective 1. | - | A realization of the existence of an element of man's composition called Self |
| Concept | - | There is an element of human consciousness that seeks to gain an awareness of Self |
| Contributory objective 2. | - | An understanding of the peculiar nature of Self |
| Concept | - | While the Self is of a very elusive and perplexing nature, it is nonetheless an essential element of each man |
| Contributory objective 3. | - | An awareness of the nature and implications of the expressions of Self |
| Concept | - | The expression of Self is influenced by one's total environment, and is manifested in a variety of significant ways |

# UNIT II, AREA 1
# MAN AND SELF

Contributory objective 1: A realization of the existence of an element of man's composition called Self

Activities:

1. Read *Walden*, Henry David Thoreau

   (Note: In this instance, selections from *Walden* are used: "Economy:" "Where I Lived, and What I Lived For;" and "Conclusion.")

2. Collect a series of photographs of yourself or someone else that show a chronological development. Write captions for these and arrange them in an album.
3. Play tapes or records illustrating several revisions of the same work. Suggest to musically inclined students that each present his own treatment of the same work to the class.
4. View several artists' interpretations of the crucifixion.
5. Again observe the expression of mood done in Unit I, Area 2, Activity 3.
6. Read Wordsworth's "Lines Composed a Few Miles Above Tintern Abbey." and "Ode on Intimations of Immorality"
7. Read Tennyson's 'Ulysses". Note line 18.

Seminar: Discussion questions and ideas

1. What is the purpose of life?
   - What does Thoreau mean by the "finer fruits of life"?
   - What are the "true problems of life"?
   - What are the realities of life? How can they be recognized?
   - What is integrity? Why doesn't the working man have true integrity? Can he get it?
   - Does Thoreau provide the realities of life or merely the ways to obtain them?
   - What is contentment to Thoreau? By his own definition was he leading a life of desperation? Is resignation the same thing as desperation? Did Thoreau act from choice?
2. How does man judge life?
   - Can one learn from experience?
   - Can one learn from older people? (This will motivate teenagers.)
   - Must one "cultivate" poverty in order to judge life? Couldn't a wealthy man judge life as well as a poor man?
   - Does everyone need a "Walden" in order to get perspective on life?
   - Of what value are dreams according to Thoreau? Do you agree? Is this in line with the thinking of modern psychiatrists?
3. What is the purpose of Thoreau's sojourn to Walden?
   - What purpose did he have in recounting it for the reader?
   - Was it for the sake of experience?
   - Why did he leave the woods?
   - What did his sojourn prove to him?
   - Is he advocating a "trip to the woods" for all men?
   - Does he consider his trip a success?
4. Of what value is *Walden?*
   - Was Thoreau a philosopher by his own definition?
   - Was he practical? Why is it necessary to be practical?
   - Does Thoreau believe in compromise?
   - Is Thoreau selfish?
   - Is the simple life merely a stage of man's life?
   - Is change necessary in man's life? In society?
5. Is it as easy to be a rebel as a conformist?

6. Discuss the following words:
    - selfish
    - unselfish
    - self-awareness
    - self-image
    - self-preservation
    - self-conscious
    - self-confident
    - self-made man
    - self-discipline
7. What accounts for various styles of the same song?
8. What accounts for the numerous versions of the crucifixion? Was not the original instance of crucifixion the same to all men?
9. How much of one's childhood experience persists in the adult self?

Concept:

There is an element of human consciousness that seeks to gain an awareness of Self

## UNIT II, AREA 2
## THE NATURE OF SELF

Contributory Objective 2: An understanding of the peculiar nature of Self

Activities:

1. Read Whitman's "Song of Myself."
2. Read Camus' *The Stranger*. Some members of the class may read *Hamlet*. Salinger's *Catcher in the Rye* and Albee's *The Zoo Story* will also suffice.
3. Answer in the ten different ways you think are most important: Who am I?
4. View carefully a series of self portraits by Rembrandt, or self portraits by Van Gogh.
5. Listen to tapes and recordings of modern and progressive jazz. Try to obtain and play a tape of a "jam session" where musicians carry on a running dialogue in music.
6. View the movie "High Noon." Watch carefully for the nature of the selves of the characters.

Seminar: Discussion questions and ideas.

1. Consider the purposes of the literature read. Did it amuse you? Did you enjoy it? Why do we appreciate art which does not amuse us?
2. The following discussion questions are designed for *Hamlet*, but will apply to the other works equally well by simply substituting names of the main characters.

   How would you describe Hamlet? What are his strong characteristics? Is he kind? What are his weaknesses? Try to describe Hamlet as seen through the eyes of the other characters in the play. Does Hamlet's description remain constant? Does it change? Can any of these characters know everything about Hamlet? Would Shakespeare or any author ever be able to tell us everything about a character? Is it necessary to know everything about a character in a play? In real life? Think of some of the people who know you. Would they all describe you the same way. Why or why not?

   Try to support the following statements:
   1. Hamlet is indecisive.
   2. Hamlet acts on his principles.
   3. Hamlet is insane.

   What are Hamlet's problems? Are they with society or with himself? Is his life a tragedy? What is a tragedy? Is there any way for Hamlet to solve his problems? Do you feel Hamlet is in control of his destiny? How does he contrast with Oedipus?

   Do you like Hamlet? Admire him? Pity him? Why?

   "To be or not to be...." Read and study Hamlet's speech in class. Help the student to determine what Hamlet is saying. What is Hamlet's view of life? Of his problems? Of a solution to his problems? Of an afterlife? Is he feeling the same way in the graveyard scene?
3. Consider the relationship between the self and the outside world.
4. What is the nature of Whitman's self in "Song of Myself"? Is this self unique?
5. Can you detect what might be a relationship between physical appearance and self? as interpreted by one's self? as interpreted by an author?
6. What does an artist's (writer, painter, musician) style say about himself? How does this affect his subject?
7. Suppose an artist represents a view of nature in beautiful oils, and does a representation of "Government" by welding together rusty pieces of iron. Does the selection of medium reflect something of the self? Considering the concepts of Unit I, how does the choice of medium reflect the artist's values?
8. Consider the aspects of your own self. Survey your views of yourself as well as those of others.
9. If you were to commission an artist to paint your portrait, what instructions would you give him?
10. Can a self possess conflicting values? Consider the conservationist who hunts big game.

11. Consider the film "High Noon."
    a. Does each person in the film seek to justify his actions? To whom?
    b. What role does self play in the decision of
        1). Will Kane
        2). townspeople
        3). Amy
    c. Why doesn't Will leave town? Can he?
    d. What happens to Amy's Quaker values?
    e. What is a self-image? How does one treat his own self-image? In comfortable times? In times of stress? How does this affect the action one takes?
    f. What is the position of an individual facing a decision? How does Kane's decision affect others?
12. What is the relationship between values (social, political, economic, aesthetic, moral, etc.) and one's self?

**Concept:** While the Self is of a very elusive and perplexing nature, it is nonetheless an essential element of each man

## UNIT II, AREA 3
## EXPRESSION OF SELF

**Contributory objective 3:** An awareness of the nature and implications of the expression of Self

**Activities:**

1. Read Thurber's "The Secret Life of Walter Mitty."
2. Study carefully slides or pictures of:
    Henry Moore - "Reclining Figure 1929"
    "Reclining Figure 1945-46"
    "Reclining Mother and Child 1960-61"
    "Standing Figure (knife edge) 1961"
    Giacometti - "Man Pointing 1947"
    "Man 1929"
    Michelangelo- "David"
    Van Gogh and Rembrandt - All of their self-portraits
3. Listen to Tchaikovsky's "Sixth Symphony, (Pathetique)," first movement.

4. Read Shelley's "Ozymandias." Also consider Edgar Lee Masters' *Spoon River Anthology*, "Fiddler Jones," "Lucinda Matlock," "George Gray."
5. Obtain and play several different recordings of the same ballad. Suggestions are "Barbara Allen," "Lord Randall," "Edward."

Seminar: Discussion questions and ideas:

1. What was Walter Mitty's self image? What image did his wife have of him? of herself?
2. How did Walter Mitty express his self? Did he have more than one self?
3. Note that the subject of all the suggested sculptures is man. Are different views of man presented? What accounts for this?
4. Does Tchaikovsky's "Pathetique" suggest a frame of mind to the listener? What was the musician's situation or frame of mind at the time of the writing? Does the self of the artist find expression in his works?
5. Re-view the sculptures. Is each work an expression of man or a self? Do all sculptures of man have something in common? Do all sculptures by the same artist have something in common? What about painting? music? ' poetry?
6. Is there something more than the subject and the self of the artist expressed in a work of art? Do several factors influence the self? the subject?
7. Does a poet express his self in a work of poetry? Consider "Ozymandias." Does he also express the self of his subject? Reconsider Rembrandt's self portraits. (Unit II, Activity 4)
8. In selections from *Spoon River Anthology* does Masters portray subjects with different selves? Note George Gray and Lucinda Matlock. What does this indicate about the author?
9. In addition to the self of the artist who creates a particular work, does the work assume a self? Consider Lucinda Matlock. Is she Edgar Lee Masters? Does a musician who sings a ballad express the self of the writer, the subject, or himself? What about actors? (Consider the many versions of Hamlet. Compare the classical version with that of Gutherie).
10. Do various cultures depict man differently? Observe Eastern paintings. Consider Japanese landscapes. Do the selves of artists in different cultures differ? What role does the culture play in developing the self of the artist? Does this create differences in expression?

Concept: The expression of Self is influenced by one's total environment and is manifested in a variety of significant ways

## Correlative Activities

1. After reading *The Secret Sharer*, read or see *The Caine Mutiny*. Are there any similarities in the two stories. What, if anything do Conrad's captain and Queeg have in common?
2. Creative expression is frequently concerned with death and an afterlife. Examine the various ways in which artists have expressed their fear of death, effect of death on life, nature of death in *Satan Playing Chess for a Soul* by Retzsch, "The Devil and Daniel Webster" by Benet, woodcuts by Holbein, Tolstoy's *The Death of Ivan Ilyich*, *Dr. Faust* by Goethe.
3. If man has evolved biologically, then human nature has possibly evolved. At least we know that human nature has changed in terms of ideals, hopes, fears, etc. Examine some ways in which artists have expressed man's changing attitudes e.g., crucifixions by Rubens, Dali, El Greco, Perugino, Crivelli, Grunewald.

   Contrast Wood's "American Gothic" with Evergood's *My Forebears Were Pioneers*.
4. Both Conrad and Winslow Homer have chosen the sea as a setting for several of their works. How do they each regard the sea as a natural force? How about Debussy? Albert Pinkham Ryder? Turner? Hokusai?
5. Both Shakespeare and Thoreau mention dreams in their works. How has man expressed his interest in dreams in relation to reality? View works by Dali and Fuseli ("Nightmare"). How do Freud and Jung view dreams? Also, Sophocles' *Oedipus the King*, Aeschylus' *Prometheus Bound*, Dante's *Divine Comedy* (Purgatory), Tolstoy's *War and Peace*.
6. Read and discuss Menninger's *Man Against Himself*, Erich Fromm's *The Art of Loving*, Carl Rogers' *On Becoming a Self*, and Allen Whellis' *The Quest for Self-Identity*.

# UNIT III
# MAN AND SOCIETY

**Introduction:** Man has naturally or by choice ordered himself into various forms and designs of society. These societies, while providing some of the prerequisites of civilization, at the same time have presented the individual member with problems concerning the nature of society and the individual's role in that structure.

It is the purpose of this section to examine the expressions of man as he has examined the ideals, forms, and actions of society, so the student may come to a clearer understanding and appreciation of his own social environment.

Unit III consists of five specific areas:
1. Society and reality
2. Society and history
3. Society and the role of man
4. Society and political responsibility
5. Society and freedom

Certain overlapping will be found among these areas, and each should not be considered as a separate entity. Addition, deletion, or substitution of examples is encouraged.

In this area the teacher should select works which will reveal varied views of man's life on earth. For instance if the student reads *Hamlet* (man confronted by the "slings and arrows of outrageous fortune"), it would be advisable to read also something like the *Rubaiyat* (man exploring the mysteries and beauties of life) or Epictetus (man finding strength and happiness in his reason and will).

Works are presented as examples with the questions that are normally posed. Others, which would deal with the elements of the art form or with the historical setting, should be asked.

The alternate activities and topics, P. 58 , provide an excellent summary for this unit, as well as some excellent examples of works not mentioned previously.

# UNIT III
# MAN AND SOCIETY

## Outline of Section

Overall objective: An understanding of the forms, ideals, and actions of society and their relationship to one's own environment

Contributory objective 1. - An appreciation of the relationship between one's values and one's perception of reality

Concept - Man's concepts of truth and reality motivate man's actions in society

Contributory objective 2. - An understanding of the interaction of one's view of history and one's perception of social reality

Concept - One attempts to see in history a pattern to which his own society belongs

Contributory objective 3. - An appreciation of the treatment of man by society

Concept - The values of society tend to overshadow the values of the individual

Contributory objective 4. - An understanding of the responsibility of political leadership for the improvement of society

Concept - While a great capacity for social improvement rests within political leadership, such leadership seldom provides improvement commensurate with its power

Contributory objective 5. - An appreciation of the role of freedom within a society

Concept - Problems of freedom and responsibility are inherent between a society and its members

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## UNIT III, AREA 1
## SOCIETY AND REALITY

Contributory objective 1: An appreciation of the relationship between one's values and one's perception of reality

### Activities:

1. Read "An Enemy of the People" by Henrik Ibsen.

   (Note: This play could be read as an assignment, read by "parts" in class, or actually performed by a group of students for the rest of the classes or for the student body.)
2. Read "Carol: New Style" by Stephen Vincent Benét.
3. Look at "Guernica," oil on canvas by Pablo Picasso, and "Rue Transnonain" by Honoré Daumier. Find the story behind each work.
4. Listen to the top 5 popular songs. Locate and listen to some of the popular songs of other ages. Consider the 1920's, 1930's and so on. Write a list of the major concerns or problems of these eras.
5. Attend a performance (or have students present) "Three Penny Opera."

### Seminar: Discussion questions and ideas:

1. Individual moral responsibility in society
   - Why is Dr. Stockmann in conflict with his society? What does he think his role should be?
   - In the play who considers the doctor an enemy of the people? For what reasons?
   - Does the author consider the doctor an enemy of the people? Do you?
   - The doctor has reasons to be loyal to his family, to his government, to his fellow citizens, and to his moral principles. What was the doctor's solution to these conflicting loyalties? Do you feel he made the right decision?
   - Consider the other characters in the play. Do they fulfill their moral responsibilities?
2. Public opinion
   - What is public opinion? How is it formed? Did you see or feel it being formed in the play? Do you think it is formed in this way in real life?
   - Let's examine the doctor's "discovery"-

     > "The most dangerous enemy of truth and freedom among us is the compact majority."

   - Why does he come to this conclusion?
   - What does Mrs. Stockmann think of public opinion? What does the major think of it?
   - Have you read or heard of others who agree with Dr. Stockmann?
   - Is this idea compatible with the concept of democracy?

- How do you feel about the "discovery" that majority rule is a dangerous enemy of truth and freedom? Try to support it. Try to argue against it.
- Does the doctor think we can do anything about this "enemy" of truth and freedom?

3. Truth

   - What is truth? Is it the same for a society as it is for an individual? Can it change? What does Dr. Stockmann say about truth? If truth can change is it ever worth fighting for?
   - When the doctor says the minority is always right, to what minority is he referring? Do you think he would support violence and looting by a racial minority?
   - The doctor talks about truth and freedom. Do you think he means truth and freedom for all or for the "high-minded"?

4. Communication

   - Was this man in conflict with what his society really wanted? If the citizens fully understood Dr. Stockmann's report would they have supported him?
   - Was communication a problem? His wife criticizes his speech to the citizens. Did he present his case well? Suppose the mayor had held his brother's views on the Baths. Would he have been able to form a different public opinion?
   - Discuss the role of the press in the play. Why did the mayor not allow his brother to use the press, public halls, a fair town meeting? Can such censorship ever be a good thing for a community? If so, when? Who should be in the position of authority?

5. Conclusion

   - What or who does the author think is the enemy of the people? What do you think?

6. What is the situation in "Carol: New Style"? What are the values of the three Christians? How are these related to social reality? Does any character's perception of reality change?
7. What do "Guernica" and "Rue Transnonain" say about social reality? What do they say about the values of the artists? What of the values of those responsible for the actions that resulted in these scenes?
8. What elements of society are represented in "Three Penny Opera?" What values are portrayed? What picture of society does the playwright create? In what relationship to the rest of society does each of the characters stand?

   From what point of view is the play written? How does the playwright's view of society and social values differ from your own?
9. In view of your reading and discussion, do you think an individual should try to shape society according to his personal morals or try to conform to his society's morals? Remember that this individual may be part of your society and directly opposed to your moral principles!
10. Reconsider the nature of truth. Does every person seek to be aware of it?

**Concept:**

Man's concepts of truth and reality motivate man's actions in society

## UNIT III, AREA 2
## SOCIETY AND HISTORY

**Contributory objective 2:** An understanding of the interaction of one's perception of social reality and one's view of history

**Activities:**

1. Read "Manifesto to the Community Party" by Karl Marx.
2. Read *The Uses of the Past* by Herbert J. Muller. Note chapters 1-3 and 11.
3. Read *Patterns of Culture* by Ruth Benedict.
4. Marx contends that historical change occurs for economic reasons. If this is true, and if art, music and literature reflect the changes in society, then artistic expression should indicate the validity of the Marxian hypothesis. Examine various important works of art and see how well they support Marx's contention.

**Seminar:** **Discussion questions and ideas:**

1. "...the whole history of mankind...has been a history of class struggles..."
    - Think in terms of the French, American, and English revolutions and decide if Marx is correct in stating that all historical change is caused by a class struggle.
    - Do you think that Marx is completely right, partially correct, or completely wrong in his analysis of the causes of historical change?
    - Can you name groups whom you feel have been oppressed? If so, name the oppressor?
2. "Society as a whole is more and more splitting up into two great hostile camps..."
    - When Marx speaks of the "modern bourgeois society," of what period in history is he speaking?

   - Are those two "new" classes still in existence? If so, are they still hostile?
   - Did the "opposition" existing between the above-mentioned groups always result in fighting and revolution?
3. What do you think makes Marx believe that capitalism stresses the "exploitation of the many for the few" more so than the former economic systems did?
4. Is Marx correct in his statement that "those who work own nothing, those who own things do not work"? Give examples to prove or disprove this theory.
5. Marx predicts the "withering away of the state." In other words, since government is only for oppression of one class by another, as soon as classes are gone there will be no need for government. Thinking of your Nation, State, and Town can you think of contributions of government which have no connection with "class struggle"? What do you think the purpose of government really is?
6. "The Communists disdain to conceal their views and aims. They openly declare that their ends can be attained only by the forcible overthrow of all existing social conditions."

   - Do the ends justify the means? Is there an "end" to social change? Is brute force sometimes the only means to an "end"?
7. What is the nature of man according to Marx? Is man basically good or bad or neither?
8. After reading Marx, students should read excerpts by other Socialists and Utopians. Many of these writers describe an "ideal" world, free from all strife caused by economic evils. If such a state were to come to pass, what changes would be made in art since much of our art, literature, and music are partly or wholly concerned with economic and social change? Would the "withering away of the state" be accompanied by a "withering away" of art as we know it? What new forms might it take? Is there more to art than the problem of man's changing social organization?

Concept:

One attempts to see in history a pattern to which his own society belongs

## UNIT III, AREA 3
## SOCIETY AND THE ROLE OF MAN

Contributory objective 3: An appreciation of the treatment of man by society

Activities:

1. Read "Museé des beaux Arts" by Auden.
2. Examine carefully Shahn's "Handball" and George Tooker's "Government Bureau."
3. Also examine "Into the World There Came a Soul Called Ida" by Ivan Le Lorraine Albright.
4. Read "In the Penal Colony" by Kafka and "The Lottery" by Shirley Jackson.
5. Listen to Pete Seeger's arrangement of "Where Have All the Flowers Gone," "What Have They Done to the Rain," "Boxes."

   (Note: An excellent source book for this area is Upton Sinclair's *The Cry for Justice,* which provides abundant readings and works of art.)

6. Examine the painting "Gangster Funeral" by Jack Levine.
7. Study carefully "The Cry",1895 by Edward Munch. Note the figures in the background. Consider the functions of the lines.
8. In a carefully written paper discuss your reactions to suffering in society. Consider activities 1, 2, and 3 before you begin.
9. Read Robert Frost's "Out, Out."

Seminar: Discussion questions and ideas:

1. Discuss papers written on reactions to suffering in society. What is the role of suffering in a society? Does this role change?
2. How do artists depict the role of suffering? Does the depiction vary from artist to artist? From one era to the next?
3. Do artists, contemporary to a particular era, depict that era the same as artists of a later era do?
4. What is the importance of progress in a society? How important is tradition? Consider several conflicts between tradition and progress. Choose any means of visual representation (no words) and depict such a conflict. Remember, "The Lottery" deals with the persistence of tradition only.
5. In analyzing the paintings in activities 2, 3, 6, and 7, consider the following:

   (Note: Prior to examination of these works, the students could have been given some background in the terminology of painting. This could have come about as a result of an examination of esthetics or through special sessions in art appreciation techniques. On the other hand, a more meaningful experience might be provided if the students, realizing their own weaknesses, were motivated to search out the necessary terminology and appreciation skills themselves (with teacher guidance, of course) after seeing the painting. The questions on the next page take into consideration each possibility.)

A. Discussion Question -- For Experienced Students

1. What is the subject of this painting? What idea is the artist trying to communicate?
2. Does this painting have a function? If so, what?
3. In what ways does the medium used help the artist communicate his thoughts? Would texture be of any importance in such a work? Would any other medium be better?
4. How successfuly is linear perspective used by the artist?
5. What part does color play in this painting? How does the artist utilize values?
6. How does the artist utilize volume? How does he impart the feeling of great size and solidity?
7. How does the artist utilize proportion and balance?
8. What style does the artist use? How does this painting compare to others you know of the same style?

B. Discussion Questions -- For Inexperienced Students

1. What is the artist trying to say? What motivated him to paint this particular scene?
2. What is there in the painting which gives you this impression? color? type of paint used? Would the painting lose anything if any of the above mentioned characteristics were changed? Could this message be better communicated by a photograph? essay? poem? What is there in the painting which could only be expressed graphically?
3. Is this painting "pretty"? Would you want it hanging in your living room? Why, or why not? Why did the artist paint it? What function might the painting perform? How might it be used?
4. From what has been discussed, what general ways does an artist use to convey his thoughts? Is there an advantage to classifying these methods? How can we classify them?

6. If a society is to remain stable and continue to advance, what must be the role of the individual? Can you think of an instance where an individual is more important than a society? Who makes such a decision?

Concept:

The values of society tend to overshadow the values of the individual

## UNIT III, AREA 4
## SOCIETY AND POLITICAL RESPONSIBILITY

Contributory objective 4: An understanding of the responsibility of political leadership for the improvement of society

Activities:

1. Read *Gulliver's Travels* by Jonathan Swift.

   (Note: In this instance only the introduction and the Voyage to Lilliput are used.)

2. Read "The City is People" by Henry S. Churchill, or any other work dealing with city planning.
3. Collect maps which will illustrate the layout of various cities. Consider the relationship between the nature, purpose, and location of an area.
4. View several examples of Soviet Art. Carefully examine Soviet magazines. "Soviet Life" and "Soviet Life and Culture" are readily available.
5. Examine contemporary United States magazines. Consider *Life* and *Look*.
6. Compare folk songs of the Orient, Soviet Union, America, and India. Consider how the role of government is portrayed.

Seminar: Discussion questions and ideas:

1. Purpose of satire
   - Why do you think Swift wrote *Gulliver's Travels?* How does satire differ from humor? from ridicule? Is there any indication that the purpose of satire is entertainment? social reform? result of bitterness?
2. Methods of satirizing
   - Why did Swift choose the first person point of view?
   - Is there any purpose in enclosing Gulliver's letter to Sympson? Why did Swift include so many navigation details? Was he striving for realism? Why openly exaggerate on one hand and strive on the other? What effect does this have?
   - Of what value is size in satire? Why does the author depict the Lilliputians as small?
   - Should the reader be more concerned with the Lilliputians or Gulliver?
3. Symbolism in satire
   - What is the role of Gulliver? How important is he to the development of the author's purpose? Is Gulliver merely an objective observer? Does he serve only as a narrator? Is Gulliver actually Swift himself? How important is Gulliver's background to the story? What is Gulliver's character in the beginning? Is he naive? stupid? generous? Is there a

transformation? What? What is his attitude toward the Lilliputians? Why does Gulliver emphasize his ignorance of court procedure?

- Does Swift seem overly concerned with Gulliver's eyes?
- What human frailty does the Big-Indian, Little-Indian dispute satirize? The tight rope display? The swearing-education?
- How does Swift feel about religion? laws? cost of education?
- What human characteristics are illustrated by the accusation against Gulliver concerning the minister's wife?

4. Value of Satire
   - Does Swift merely show what he is against in society, or does he give some indication of the reforms he would make?
   - What is the appeal to the reader in such satire as this?
   - Why does literature provide a good vehicle for satire? Do other forms of art provide a better vehicle?
5. Examine the various forms in which satire can be expressed. Compare Swift, Shaw, Goya, Cervantes, etc. What methods do these satirists have in common? What is the advantage and disadvantage of each kind of media?
6. Choose one literary work read thus far. Consult art anthologies and select the artist whom you feel could best illustrate the piece of literature chosen and give your reasons for this selection. The same activity could be used with a composer, assuming that the literary work were to be made into an opera or musical. What music would it seem appropriate to hear while viewing David's "Death of Socrates"? Millet's "Gleaners"? Pollack's "Number 1"? Many of the students will have seen "Exodus" and "Lawrence of Arabia". Play the theme songs and have the students determine if the music "fits" the subject matter. How?
7. Study the "Vacant Lot" by Shahn, read Stephen Spender's poem "An Elementary School Classroom in a Slum." How do Shahn and Spender use symbolism to express the same thought? Or do they have different thoughts on the subject? How so? The same method could be used in examining Markham's "Man with a Hoe" and Millet's painting of the same title. Such an approach can lead to many other questions and activities, e.g., What is the role of the artist in instigating social reform? What forms can social protest take? Are some forms more effective than others? After reading the Spender poem, some reading of Kant, Dewey, Conant, and Russell might lead to an examination of education. A folk song "What Did You Learn in School Today" (Tom Paxton) could be heard. The probable question of just who is to be educated could lead to an examination of social equality versus aristocracy and Social Darwinism. This raises Dr. Stockmann's question of the compact majority, and ad infinitum.

   Read biographies of Gandhi, Hitler, and Kemal Ataturk. Compare the political philosophies of the three leaders as to methods of gaining or maintaining power, nature of the state, and rights of the individual. How have creative artists expressed their concern with the same men and philosophies?
8. Who or what leads society? What constitutes political leadership?

9. What is the relationship between the economic leadership and the political leadership of a country?
10. Whose responsibility is the improvement of society? What constitutes improvement?

**Concept:**

While a great capacity for social improvement rests within political leadership, such leadership seldom provides improvement commensurate with its power

## UNIT III, AREA 5
## SOCIETY AND FREEDOM

**Contributory objective 5:** An appreciation of the role of freedom within a society

**Activities:**

1. Read "The Prisoner of Chillon" by Lord Byron.
2. Read "Freedom Is a Habit" by Carl Sandburg.
3. Investigate the origins and philosophy of Dada painting and sculpture. Examine some representative works, such as "Merzbild Einunddreissig" (1920) by Kurt Schwitters, "Figure" (1929) and others by Max Ernst, and some of the works of Jean Arp.
4. Listen to various folk songs which deal with freedom and the human desire for freedom. Note the treatment of the idea in each case and attempt to state clearly the conflict involved.
5. Read "She Being Brand" (in *100 Selected Poems*, No. 20) by e. e. cummings. Contrast the form of this poem with the form in each of the other two poems suggested. Read other examples of free verse.
6. Read "The Bill of Rights" in the U. S. Constitution.
7. Have each student prepare a collage on the subject "My Personal Contact with Freedom."
8. Listen to "Fidelio" - opera by Beethoven. Listen to the "Prisoner's Song" (TTBB) G. Schirmer #1169. Recorded Decca DL 9797.

   Students may also utilize the following references: Romain Rolland's Essay "Beethoven" p. 262 Dover. Editor Ewen. Bernstein on the Fifth Symphony p. 160. *Humanities in Contemporary Life* - p. 555. Stringham, *Listening to Music Creatively*, p. 387.

9. Obtain and examine illustrations of various forms of the dance, including primitive, ballet, modern, rock'n roll, oriental, and the minuet.
10. Read *The Stranger* by Albert Camus.

Seminar: Discussion questions and ideas.

1. What do Byron and Sandburg say about freedom? How many different meanings are there to the word "habit"? Is freedom a riddle, a paradox? How is one aware of freedom?
2. What prompted the Dadaist movement in art? On what basic ideas is this movement founded? How are these ideas expressed in the works you examined? Do you agree or disagree with their definition of art? Why? Of what value is Dadaism? Can you identify any other "break-away" movements that were expressions of freedom?
3. How does folk music reflect views of freedom? What, if anything, does folk music have in common with individually created art? How are social conditions reflected in folk songs?
4. Compare "free verse" with other poetic forms. How is it related to the problem of artistic expression? How is it related to jazz?
5. Consider various forms of the dance. How do they differ? According to what aspects? How is dance as a form of expression related to other art forms? How is it different? What other functions does it serve? Where and why? How does the dance express feelings or ideas about freedom?
6. How does "Fidelio" treat the problem of freedom? Is this form appropriate? Why or why not? Explore the story behind the creation of the work. Of what importance is this to (a) the work in relation to Beethoven's life, and (b) your understanding and enjoyment of the opera. Attempt to define how the idea of freedom is communicated in this work. Examine particularly "The Prisoner's Song."
7. What idea of freedom is embodied in "The Bill of Rights"? How are these rights important to a society? An individual? An artist? How do the students' collages show the influence, if any, of this idea of freedom? Are there different kinds of freedom? Is freedom an absolute or a relative concept? Who determines this?
8. What view of freedom is presented by Camus? Can the individual be free? At what point, if any, does freedom become impracticable in a society? What would you have done if you had been Mersault? What, in clear terms, do you identify as the issue of major importance with relation to freedom?

Concept:

Problems of freedom and responsibility are inherent between a society and its members

## Alternative Activities and Topics

Related Questions for Development (Through other works of art);

1. Censorship and Propaganda -- Is there a basis for censorship in society? Does the absence of censorship insure truth? Isn't propaganda a form of censorship? How have the various arts been subjected to censorship? On what basis? Is censorship ever justified? How about propaganda?

   Examples: "Areopagitica" - Milton
   "Leviathan" - Hobbes
   "On Liberty" - Mill
   *1984* - Orwell

   Use of graphic art as propaganda -- Social realism in the U.S.S.R.
   Use of music as propaganda -- Wagner during the Third Reich
   How does realism in art differ from pornography?

2. Problem of Conflicting Loyalties -- Do we owe a prime loyalty? To whom or to what? How does an individual decide when confronted with conflicting loyalties? Should one have loyalty to anything? We often hear that someone has done something for the sake of "principle". How do we know if a "principle" is right? Aren't principles subject to change?

   Examples: "Antigone" - Sophocles
   "Antigone" - Anouilh
   "Civil Disobedience" - Thoreau
   *Arrowsmith* - Lewis
   "Loyalty and Freedom" - MacLeish
   *Gandhi* - Fischer

   Civil Rights movement in the United States.
   e.g. "Stride Toward Freedom" - Martin Luther King

3. When and How Should the Individual Change Society? -- What methods should be used? Does the end justify the means? Does the majority have more right to instigate change than the minority? Is force sometimes the only way to accomplish necessary change? What would Marx say? Thoreau? Christ? Hitler? Is "compromise" actually the end justifying the means?

   Examples: *Declaration of Independence* - Jefferson
   *Second Treatise on Government* - Locke
   *Anatomy of a Revolution* - Brinton
   *The Prince* - Machiavelli
   "Parable of the Water Tank" - Bellamy

   How does the artist attempt to change society? Social protest? Folk-songs? Passive resistance?

4. Can the Individual Exist in Society? -- Is order necessary for freedom? Can individual freedom and equality coexist? Can individual freedom coexist with peace? How does society hinder or prevent individual freedom? Is freedom natural? In what ways are the expressions and actions of the individual influenced and limited by social order?

Examples: *Animal Farm* - Orwell
*Looking Backward* - Bellamy
*Democracy in America* - De Tocqueville
*Candide* - Voltaire
*Brave New World* - A. Huxley
(also: Revisited)
*Babbit* - Lewis
*Visit to an Elementary School* - Spender
"Doll's House" - Ibsen
*Grapes of Wrath* - Steinbeck
*Rise of Silas Lapham* - Howells
*Oliver Twist* - Dickens

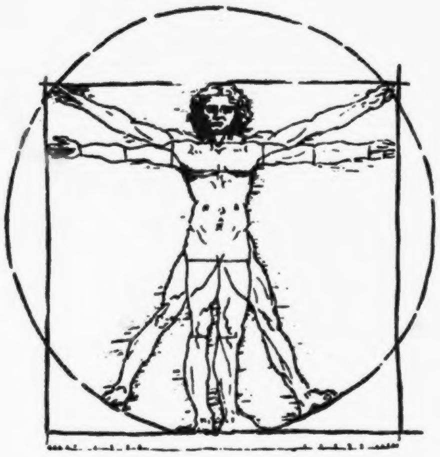
Art of: Levine
Daumier
"West Side Story" (Music)
Ensor
"The Unknown Citizen" - Auden
"Death of a Salesman" - Miller
"Hollow Men" - Eliot
*Great Expectations* - Dickens
"Song of the Shirt" - T. Hood

5. Man's Inhumanity to Man -- Is man by nature violent? How does he feel about war? Does he find glory in war? Or does he find horror? Should man be "his brother's keeper"? Are some individuals or groups superior to others by nature?

Examples: *All Quiet on the Western Front* - Remarque
*War and Peace* - Tolstoy
"Charge of the Light Brigade" - Tennyson
"Marseillaise"
"1812 Overture" - Tchaikovsky
*Cry the Beloved Country* - Paton
(Lost in the Stars)
*Kingsblood Royal* - Lewis
"Where Have All the Flowers Gone" - Seeger
"Guernica" - Picasso
"Los Desastres de la Guerra" - Goya etchings
*Mein Kampf* - Hitler
*Facing Mount Kenya* - Kenyatta
"John Brown's Body" - Benet
(recorded version) -- (Also a series of paintings were done on John Brown's Life by Jacob Lawrence, c. 1946)
*African Genesis* - Ardrey

6. What ideal forms of social order has man expressed? Is there an ideal? If there is an ideal end, does this mean that evolution applies only to physical things? If there is an ideal end, then might not the end justify the means?

Examples: *Looking Backward* - Bellamy
*Odyssey* - Homer
*Song of Roland*
Romantic writers, painters, and composers
Nationalistic writings
Works which emphasize the glories of the religious life
*Republic* - Plato
"Lycurgus" - from Plutarch's Lives
Works of "Primitivists"



## THE ELEMENTS APPROACH

Many schools have instituted humanities programs in which the literary, visual, and musical art masterworks are examined for the factors that make them great art.

Some of these are concerned primarily with the manner and method of the artist - "his point of view, his voice, his use of tone, timbre, color, texture, his exploration of contrast - direct or implied". From such a study the student acquires a better understanding of the interrelationship of form and structure and purpose and interest among the various art forms. By pinpointing strategic artists in key periods one can obtain an understanding of the period through an intensive study of the artist and his works.

Another approach, established by Louise Dudley in Stephens College, is one in which principles that are common to all arts are studied in a wide variety of art examples. The principles considered are: subject, function, medium, elements, organization, style, and criteria for judgment. Miss Dudley makes a distinction between courses that, (1) instruct one in the practice of an art; (2) develop the history of an art (concerned with appreciations, influences, techniques, and lives of artists); (3) are surveys which focus attention on the great examples of an art; (4) are histories of culture which show the parallels between various disciplines. The approach used at Stephens seeks to satisfy the student's desire to know how to study and enjoy a specific work of art for itself, and how to apply the same principles to more than one art.

A variation of this approach (combined with introductory units which rely on aesthetics) can be seen in the course outline of Lakeland High School, Mohegan Lake:

### Arts and Man

- Art and Experience
  - Nature of Experience
  - Function of Art
    - Intensification
    - Clarification - Recording - "William Tell" - storm scene
    - Interpretation - Slides - El Greco, W. Homer, A. P. Ryder
      - Poetry - "Mad Song" - Blake
      - Sculpture - "Laocoon" - 40 B.C.
- Art and Civilization
  - As Human Intelligence - Recording - "Passa Caglia" in d - Bach
    - Slides - Gothic Architecture
- Distinction
  - Fine Arts - Slides - Pop art
  - Industrial Arts
- Philosophies of Art
  - Plato - "Statesman", *Republic*
  - Tolstoy - Practical Man and Religion; *What Is Art?*
  - St. Augustine - Puritan; *Confessions*
- Evaluation of Art
  - Puritans - Church organizations
  - Statesmen - Dictators
  - Practical Man - Usefulness
- The Word
  - Direct Meaning, Musical Sound
  - Psychological Connotations - word examples:
    - Individual Words - Propaganda, democracy, individualist
    - Combination of Words - Political slogans
    - Metaphor - "To a Skylark" - Shelley
    - Simile - "The Fog" - Sandburg
      - "Rhyme of the Ancient Mariner" - Coleridge
- Poetry
  - Sound (Sensuous) - "Bells" - Poe
  - Rhythm (Cadence) - "Cargoes" - Masefield
  - Idea - "Captain Carpenter" - Ransom
  - Total Emotional Effect (Dream)
- Prose
  - Vicarious Experience - *The Most Dangerous Game* - R. Connell
  - Philosophic Idea - *Walden* - Thoreau
  - Free Re-creation of Reality - *The Trial* - Kafka

- The Thing, the Eye, and the Plastic Arts
  - Painting
  - Sculpture
  - Architecture & Community
    - Function
    - Aesthetic
    - Social Reflections
- Sounds, the Ears, and the Musician
  - Sounds
    - Physical & Emotional Properties
  - The Ears
    - Intellectual Discrimination, Temporal Effect
    - Individual Relationship, Psychological Effect
  - Abstract Design
    - Form
    - Sociological Implications
- Art and Philosophy
  - Superficial Difference
    - Beauty - Truth
    - Meaning
  - Similarities and Inter-Involvement
  - Moral Values - Art
  - Art as Truth
  - Creation - Construction - Art and Philosophy

Another variation has been developed by Dr. Leon Karel of the State Teachers College, Kirksville, Mo., in "The Allied Arts" course. The main emphasis is largely with the principles of the arts in the everyday world. If the principle under investigation should be "line," the student observes it in fashion design, in popular music, in the literature of both poet and advertising man, in cars and houses, and, of course, in the best examples of art of the past as well. The student is motivated because he is dealing with his own world.

The elements approach also lends itself to the manipulation of materials to experience the creation of art works. It has long been felt by the visual arts teacher that this is the more direct way of arriving at an understanding of the visual arts. With some literary forms many teachers have long been successful. The education in musical forms of the inexperienced students has been hampered in the past by a seeming need for traditional musical skills - ability to read music, to play an instrument, or to "compose." Today, the invention of the tape recorder and the introduction of "invented sounds" opens up many possibilities for creative expression. Newer "interpretive" dancing and drama techniques also broaden the scope for expression.

The "Integrated Arts Course" of New York is an example of where the student learns the techniques, crafts, and use of tools of an art during laboratory workshops. These occupy two double periods each week. Students select the art forms they prefer to experience. During a third double period each week, all students meet to interrelate the activitities of the five (music, dance, writing, dramatic, and visual arts) workshops. Integration of the arts is approached by assigning all workshops a common theme. When the interpretations are presented to the entire group, students discover further opportunities for integration. In the combined period students are also introduced to characteristics of related periods in the development of Western Civilization. This is done through the study of representative art, through lectures by guest speakers, films, museum trips, or attendance at plays or concerts. All these experiences are followed by discussion in class. Our growing knowledge of what contributes to the creative act is another favorite unit of study for this kind of course.

Another version is being experimented with by Education Services Incorporated. They introduce original writings of creative artists in various disciplines to show the creative mind at work; diaries, journals, letters, notebooks, and autobiographies of men such as Camus, Delacroix, Michelangelo, Da Vinci, then, examples of their finished products are studied., The result "seems to be a gradual awakening of students' awareness to the nature of creativity in art."

Lastly, the discipline of aesthetics provides a form of study. Some of the traditional, college-level topics have been revised to suit the secondary school level. Harry S. Broudy has been in the forefront of such developers.

An example of such an approach is provided by the outline of experiences from the Roy C. Ketcham High School, Wappingers Falls:

### Humanities

- Timelessness of art
  - Homer, Greek playwrights
  - Altamira cave paintings; African sculpture
  - Folksong, war-chants, dance
- Universality of art
  - Egyptian and African sculpture
  - Western music
  - Owen's "Dulce et Decorum est"
  - Waley "Fighting South of the Castle"
- Intrinsicality of art
  - Dance music and pure music
  - Industrial art and fine art
  - Propaganda and poetry
- Art as experience (vicarious) and imitation of nature
  - Shakespeare, "Sonnet 73"
  - Hopkins, "Spring and Fall..."
  - Vincent van Gogh, "The Potato Eaters"
  - Program music, Wagner and DeFalla
- Distinction between art and science
  - Artistic truth and scientific truth
  - Cummings, "In Just Spring"
  - Cezanne, "Well and Grinding Wheel"
- Purpose and unity in art
  - Shakespeare, sonnets
  - Durer, "Knight, Death and the Devil"
  - Leonard Bernstein, "What Is Jazz?"

- The subjects of art
    - Greek temples: Durer, Moore, Mondrian, Brancusi, Picasso
    - Program music: DeFalla, Ravel, Saint-Saens
    - Death: Donne "Meditation XVII"; Thomas "Do Not Go Gentle"; Lucretius "No Single Thing Abides"
- Realism, distortion, abstraction and ugliness in art
    - Subject - war
        - Poetry
        - Films
        - Music
- Symbolism in art
    - The Medieval cathedral
    - MacLeish "You, Andrew Marvell"
    - Marvell "To His Coy Mistress"
    - Symbolic value of melody, instrument, tone and counterpoint
- Allusion in art
    - Milton "On His Blindness", Auden "Musée des Beaux Arts", *Book of Job*, "J. B."
    - Giotto, Michelangelo, Botticelli, Picasso, Blake
    - Strauss "Til Eulenspiegel"
    - Wagner "The Ring Cycle"
    - Verdi "The Mass"
- Elements of the arts
    - Organization
    - Style
    - Type
- Criticism of art
    - Honesty and Sincerity
        - Clough "Say Not the Struggle Nought Availeth"
          "The Man Who Thinks He Can"
        - Hopper and R. Kent
        - Mood music and Bach
    - Scope
        - Crane *The Red Badge of Courage*
        - Tolstoy *War and Peace*
        - Mondriaan "Composition with Blue and White"
        - Picasso "Guernica"
        - William Boyce and Beethoven
    - Depth of Insight
        - Edgar Guest and A. E. Housman
        - Rembrandt and R. Kent
    - Levels of greatness
        - The sublime, inexhaustible, great, beautiful, pleasing
    - Judgment based on standards and taste

Some schools might choose to use an Elements approach for a first semester experience and then proceed in the second semester to use the Functions or Chronological approach. A high degree of selectivity would be necessary in each case.

Another variation of the Elements approach is to gear the study to style periods. It is felt that style is the key to the way man speaks and thinks and, therefore, is fruitful study. An analysis of the degrees of "Classicism" and "Romanticism" in each time period has been attempted, for example, such an approach fits well with the chronological approach.

A general criticism of many courses that follow the Elements Approach is that they may be too loose, too lacking in a central objective or main purpose which should tie the overall study as well as subsidiary areas of the study together. This main objective should indicate a unificiation of feeling or effect, or the creation of an attitude, something more intangible than the coverage of a particular work in a class discussion.

Such a central objective may be stated, for example, in terms of the perception and understanding of the elements of form,structure, and a meaning in human institutions, dealing in the first semester with the realm of the arts, as suggested here, and shifting the focus in the second part of the year to comparative analysis of man's social, economic, and political institutions, his religions and philosophies, historic, contemporary, and worldwide. A year-long program geared to such an objective would seek to develop students' awareness of man in the midst of form (and non-form), engaged in the search for meaning both socially and artistically from his earlier history. It would also encourage the growth of empathy, tolerance, cultural understanding, respect, regard for ideas and individuals, and other humanistic values.

For good curriculum design, a course that is integrated, structured, and directed toward available materials and personal needs, and is memorable is desirable. Relative to other approaches, the juxtaposition of literature, visual art, and music in the Elements Approach offers less opportunity for reflective comparisons or a search for Self. In many such courses it is difficult to find any comparative relationships that a student could not make from entirely separate courses in literature, history, music, and art. One of the dangers in the Elements Approach is that it is relatively unanchored and liable, therefore, to become an agreeable vehicle for random observations by the instructor. This would likely lead to resistance from the students who, sensing a certain pointlessness, might reject the whole concept of the course. There can also be a tendency for the teachers to lecture or to impart information to the detriment of the humanities idea which places the burden of discovery on the student.

# THE AESTHETIC EXPERIENCE

In the pages that follow a plan is presented that attempts to include the better features of several of the examined courses.

The focus in this Elements program is on, the meaning and the structure of the artist's work. Works of art are seen as aesthetic experiences in the student's life while he is striving for self-identity. The meaning intended by the artist and the meaning derived by the student become parallel, if not always convergent, paths. For the inexperienced student in the arts, a knowledge of what "tools" the artist works with, can be an aid to the discovery of meaning. Concepts of form, levels of reality, functions, materials, techniques, etc. constitute such "tools."

Five major units have been designed with works suggested that suit the particular concept under study. The works have been selected on the basis of a range from fairly brief and simple selections to quite lengthy and complex ones. In the first unit, for instance, the students become familiar with an artist's intention that is easily comprehended and a form of work that uses fairly simple elements. The method of study depends on an intensive analysis of the elements of the work. (See examples on pages 81, 85 & 92) In each unit the works are "read" outside of class. Classroom discussions are then concerned with reactions to the meaning and structure of the works.

The topics for the outline of the program have been chosen to build sequentially toward a goal of greater understanding. The works chosen should clearly exemplify the concepts included. As every work is examined for such basic elements as: subject, function, medium, organization, etc., the understanding of these elements is strengthened with each new set of experiences. The increasing complexity of each succeeding work forces the student to constantly reexamine the same elements. A "spiral" effect is thus achieved for strengthening these tools.

Integration of the disciplines should always be uppermost in the minds of the insturctors. The approaches taken by the different art forms to the expression of an idea are best considered simultaneously. In this way, it can be demonstrated that the arts have limitations in expressing ideas and emotions and that each is necessary for a complete revelation of man's aspirations, though they often reinforce one another. Although the examples of analysis presented herein do not demonstrate this (the written form of this book is a less convenient means than the more natural classroom interaction of teachers and students) provision should be made for relating one work to another whenever possible. The integration of related subject areas about a common element or theme can enrich understanding in most instances, but teachers should beware of forcing relationships where they do not apply.

The use of detailed analysis has not always been met with favor by all teachers and students. The benefits of this disciplinary method can be recognized, however, if one is to begin with the student where he is with little prior experience in the confrontation with a work of art. Understanding begins as one describes the situation as it is first met. Other forms of analysis exist than that presented here. With ingenuity, teachers can develop still others to suit their needs. Of most importance, regardless of approach, is the encouragement needed to have students discover their own questions and answers through intensive analysis.

In the selection of works there are obviously an almost infinite number available. There are no magic or perfect works. The criteria to be used in making a choice could be:

- Relevance of meaning to the overall theme
- Artistic merit
- Interest of the age group making the study
- Suitability to analysis in terms of the elements
- Suitability in length and complexity
- Accessibility of materials to the school
  - Preference should be given to firsthand, direct experiences
  - The performer (orchestra, ballet company, piece of sculpture, etc.) may not be available at the right time for the class schedule, therefore, provision should be made for the next best indirect form available, e.g., movies present the dance favorably, whereas slides, or filmstrips add little to the appreciation of this art form that is so dependent on movement.)
- Variety of media and forms

Those listed below are included in the following outline. Many more can be found.

- Literature - short poem, short story, epic, novel, drama
- Music - ballet suite, chorale, symphony, opera
- Visual art - drawing, sculpture, etching, oil painting, architecture
- Dance - ethnic, classical, interprative
- Cinema - art, documentary, epic

## Skills and Attitudes To Develop:

- An understanding of the basic elements of art, cinema-photography, music, dance, drama, and literature
- An awareness of the interaction of these elements in great works of art
- An awareness of various media and forms and their implications for the artist and the audience

- An awareness of the role of craftsmanship and skill in the work of the creative artist
- A working knowledge of the terminology of the arts
- Development of aesthetic values and analytical skills conducive to the judgment of works of art
- Development of the ability to perceive relationships between the social and philosophical context and the works of art itself
- An appreciation of the expression of human values through the various media of the arts

## Steps in the Program

Overall Objective
↓
Contributory Objective of Unit
↓
Analysis of Masterwork and Related Material
↓
Seminar Discussion and/or Studio Experimentation
↓
Concept

## UNIT I
## AESTHETIC EXPERIENCE

### Outline of Program

**Overall objective:** To be aware of how we react to each art and what there is in that art to make us react as we do

**Contributory objective** - To recognize the sensory perceiving of things material, as opposed to things immaterial in the experiencing of art

**Concept** - The laws which govern the employment of the senses for art belong partly to the intellectual, and partly to the emotional

## UNIT II
## FORM

**Contributory objective** - To be aware of the elements of art, its physical causes and laws, exact classification of its form, harmony and unity

**Concept** - To name art's inherent nature, its aims, what constitutes its beauty, to state what art is, is a more difficult problem

## UNIT III
## REALITY

Contributory objective - To realize that the work of art reveals a kind of truth

Concept - Man discerns new realities for himself when he shares the artist's experience

## UNIT IV
## MEANING

Contributory objective - To be aware that art is a language which has no definite meaning, except that which has come to be accepted through associated suggestion, symbolic interpretation, and the picturing power of the mind

Concept - Interpretation is the translation into intelligible meaning of an artist's expressed state of mind

## UNIT V
## PURPOSE

Contributory objective - To realize that art aims at nothing, since it is nothing but a form which, though available for many purposes according to its nature has, as such, no aims beyond itself

Concept - An art aims, above all, at producing something which affects not our feelings, but the organ of contemplation, or imagination

## UNIT I
## AESTHETIC EXPERIENCE

Contributory objective: To recognize the sensory perceiving of things material, as opposed to things immaterial, as the experiencing of art

Masterworks:

Suggested Literature Example No. 1

"Is My Team Ploughing" by A. E. Housman

"Is my team ploughing," XXVII of *A Shropshire Lad* by A. E. Housman, is a fine small piece of literary art with which to begin a study based on the elements of art approach. The subject, is humanity, specifically two young men, friends apparently, and a young woman. The function is to express Housman's continuing point of view about the human condition. The medium is a specific English diction peculiar to this poet, with its deliberately archaic "peasant" language which serves, among other things, to give the setting a timeless, placeless quality. Under organization the teacher and student will probably want to begin a discussion of prosody, and discover how the poet's choice of meter, rhyme, and other techniques is related to the poem's subject, function, and medium. The teacher may also wish merely to introduce questions of style and judgment now, and to return to them later when the student has acquired more background on which to base his opinion.

### Suggested Musical Example No. 1

Stravinsky's "The Rite of Spring Ballet" (Introduction, Dance of the Youths and Maidens) provides the listener with an example of the element of rhythm. The subject of this portion of the ballet has been described as "the evocation of pagan rites of Spring in primitive Russia, of games and sacrificial ceremonies to propitiate the gods." For function one might say that this music provided the choreographer with an opportunity to experiment with and introduce a new style of dancing that completely abandoned the positions of the classical ballet. The music (without the dance) has been popular as a correct piece - expressing primitive rhythms and supposedly barbaric urges. After reviewing the families of instruments for medium, one should be able to identify the timbre as the line score is followed. Elements that affect tone might also be studied. To feel the impact of Stravinsky's rhythms, the students should clap the dance section, reading the notation and accent as it is indicated. This and a discussion of Stravinsky's freedom from conventional melodic line, traditional harmonies, and rigid meters will give one a sense of the organization. Lastly, one should make some comparisons--with Ravel's "Bolero"; with some of Tchaikovsky's work; with such visual artists as Grunewald, Van Gogh, Munch and some actual primitive works.

### Suggested Art Example No. 1

"Bison", cave drawing, Lascaux, France

"The Twenty-Third Psalm," detail from *The Utrecht Psalter* (c. 820-832), ink; University Library of Utrecht.

"King Fisher on a Lotus Stalk," ink on paper, by Chuta (act. 1630-50; China); Kyoto.

"Portrait of Madame Hayard," pencil drawing, by Jean Auguste Dominique Ingres (1780-1867); Fogg Museum.

"Two Horsemen Galloping," pen and ink, by Honoré Daumier (1808-1879; French); private collection.

These visual art selections demonstrate the variety of purpose, subject media, and style throughout history. Although some drawings are made as end products for exhibit purposes, the usual reason for their execution is a more practical one. They provide a means for the artist to study, make plans, and to do his visual "thinking." For this reason many provide personal insights into the mind of the artist. He has let his "guard" drop while presumably doing something for his own pleasure and interest. Such works gain in sincerity and spontaneity not often found in "finished" art work. For primitive man still another purpose was served.

"Line" is the most used element in this special art form and, since it is an easily understood element, provides a good starting place for an introduction to visual expression. Line has been described as the path of a gesture. It is often obvious in its suggestion of movement.

Analysis of the manner in which line is used can lead one to such principles of design or rhythm, pattern, accent, etc.

**Concept:** The laws which govern the employment of the senses for art belong partly to the intellectual, and partly to the emotional

## UNIT II
## FORM

**Contributory objective:** To be aware of the elements of art, its physical causes and laws, exact classification of its form, harmony and unity

### Suggested Literature Example No. 2

"The Leader of the People" by John Steinbeck

On page 81 a detailed analysis of this work is presented as one approach to literary analysis.

There are other ways that the work may be examined just as there are other purposes that it may serve (historical, sociological, etc.). No attempt, for instance, has been made here to relate music and visual art examples with the Steinbeck work. Some teachers may wish to use such a related arts approach. Obviously, if this were to be done, the example must demonstrate clearly the relationships to be studied--meaning, style, mood, structure, or whatever.

### Suggested Musical Example No. 2

Brahms - Requiem - Chorus No. IV. "How lovely is Thy dwelling place, O Lord"
Octavo score - *Music In Our Heritage* p. 149 (teacher's edition)
Recording - *Music In Our Heritage Album* - Silver Burdett

The outstanding elements to be considered in this Brahm's example are the treatment of vocal timbres and dynamics. For its subject we are told that Brahms expressed man's endless happiness in heaven after death. How can this be discerned? How does this Requiem differ from the Roman Catholic Requiem Mass? Compare with Verdi's Requiem - "Dies Irae." What is the meaning and mood of each text? In order to become more familiar with the medium of this piece, review the classification of voices; be able to recognize the entrance of each voice part; describe the timbre of each voice part; and compare and parallel instruments with voices, i.e. soprano, alto, tenor, and bass. A study of organization should concentrate on the seven crescents of the work. This chorus is primarily a study in dynamics. A detailed study should be made of the contrapuntal texture beginning at measure 124 and continuing to measure 154. As to style - Brahms is considered somewhat of a link between the two great tempers - Classicism and Romanticism. His work might be compared to the poetry of Browning.

### Suggested Art Example No. 2

"The Doryphorus", sculpture, by Polyclitus (active 450-420 B.C.); National Museum, Naples.

"David", sculpture, by Michelangelo (1501-04); Academy, Florence.

"Kouros'" sculpture, Noguchi 1904- ); Metropolitan Museum, N.Y.

In this unit a different art form is introduced. We have not only a change in material but also a three-dimensional as opposed to a two-dimensional form. The concept of idealization is continued here - but other concepts of stylization, movement, emphasis, etc. should develop through observation, study and discussion. Consideration of subject will reveal the place of the Hero. The commemorative function of some work is tied-in with subject. Problems of organization include the multi-view as opposed to the frontal view concept and some use of contrapposto.

In subject (consider the concept of idealized beauty as performed by the human form and compare with the Ingres portrait); in function (consider the intent of this sculpture); in medium (compare sculpture with drawing and painting); in organization (this work is an example of the Doric canon of proportion - has this proven to be limiting?); in style (what previous art forms influenced this work?...what was the influence of Polyclitus and the Doric style on later Greek art?). When we consider the concepts of ideal beauty and the emphasis on aesthetic integration present during the Golden Age of Greece, we can not easily exclude some knowledge of the individual artist's total environment (philosophy, socioeconomics) and what influence this had on the work.

**Concept:** To name arts inherent nature, its aims, what constitutes its beauty, to state what art is, is a more difficult problem

## UNIT III
## REALITY

**Contributory objective:** To realize that the work of art reveals a kind of truth

Suggested Literature Example No. 3

Books I - III of *The Iliad* by Homer

Once again the student will discover that the writer treats human beings as his subject and that the function of the work is to express a point of view about the relationships of men to one another, but this work is also concerned with the relationship of men to a higher power, and a student should need little prodding to discern that the view of life here is very different from the two different views of the two previous selections. This one presents a vastly different representation of reality. The teacher will probably want to discuss here the concept of the epic. Under medium it will be necessary to point out that the student does not read the Iliad in its original medium. Both the medium and the organization are only very rough approximations of the original, and the student's view of the poem and judgement of its value is colored greatly by the translation he reads. It would certainly be worth the effort to present the student with the sound of a few passages in the original, as nearly as it can now be approximated, and to provide him the opportunity to compare three or four different translations. In the matter of style, the same difficulties prevent our obtaining much of Homer's style, but any good translation should provide an example of the general heroic style.

Suggested Musical Example No. 3

Debussy - "Fetes" (Festivals) from Nocturnes
Line score - *Music in Our Heritage* recorded by same publisher - Silver Burdett

As with most impressionists, Debussy chose an outdoor subject from which to give us a musical impression. Fetes is one of three subjects which make up his Nocturnes; the other two are Nuages (clouds) and Sirenes (sirens). Nocturnes was originally written for violin and orchestra. Debussy tells us he wished to experiment with "timbre" - consequently he later rewrote the work as three separate pieces for orchestra. He gives his impression of nuances of light which appear at a festival.

The medium of course is the orchestra and in this case Debussy exploits each instrument in order to achieve certain tonal combinations. The student should have a review of the instruments of the orchestra both visually and aurally. Comparisons can be made to the instrumental exploitations by listening to:

Ravel's "Bolero"; Chabrier's "Espano"; and Respighi's "Fountains of Rome."

With the line score, a brief analysis can be made without subjecting students to unnecessary details. Impressionism defies analysis to a great extent; so rather than lose the student in the galaxy of sound by forcing an analysis, it might suffice to say at the beginning that basically Fetes is an A B A "plan".

Section A - measures 1-115 containing long phrases, unusual metric changes and shifting rhythms.

Section B - measures 116-173 containing dynamics; quasi march like tempo; key change; contrast to Section A.

Section C - measures 174-279 with slight variations.

It seems there is one unifying principle which Impressionism has in common with the various arts, i.e. abandonment or revolt against a previous style.

In painting - creating on the spot instead of the traditional studio approach where the artist recalled from sketches.

In literature - a reaction against Hugo or De Lamartine, or Sand and others. Baudelaire was a strong leader in this school (symbolism).

In music - Debussy seems to revolt against German Romanticism in general and Wagner in particular.

### Suggestions for listening to impressionistic music:

1. The listener is in collaboration with the composer; he expects you to recognize the sensuous appeal of instrumental colors.
2. Study the title; it has a relationship to the music.
3. Being extremely individual, impressionism in music does not command, it invites.
4. You will find little or no thematic development; do not try to analyze it.
5. You will be on your own; draw the mental image yourself.

### Things to Consider (style):

1. Compare Debussy's Nocturne with some of Whistler's paintings.
2. Try to imagine what Debussy said about "Fetes" "the restless dancing rhythm of the atmosphere with sudden flashes of light."
3. Compare Debussy's music with Van Gogh's "Starry Night."
4. Do not try (at this stage) to analyze the music, just enjoy the galaxy of instrumental color.
5. Listen to the music of Duke Ellington; observe his use of instrumental color to express such titles as:
   "Mood Indigo"
   "Sophisticated Lady"

### Suggested Art Example No. 3

Rembrandt *The Three Crosses*, 1653. (Etching, third and fourth states.) On page 85 a detailed analysis of this work is presented.

**Concept:** Man discovers new realities for himself when he shares the artist's experience

## UNIT IV
## MEANING

**Contributory objective:** To be aware that art is a language which has no definite meaning, except that which has come to be accepted through associated suggestion, symbolic interpretation, and the picturing power of the mind

### Suggested Literature Example No. 4

*The Plague* by Albert Camus

This novel may well be the student's first experience with contemporary non- American literature. The overall subject and function vary greatly from those of the previous selections. Some brief acquaintance with Existential ideas may aid the student in understanding what Camus wants to say about the human condition, but it is not essential. The medium, once again, is not directly available to most high school students. However, it may be possible for a sizeable minority of the class to read this work in French, and discuss with others its organization and medium. Any discussion of the organization of this work is bound to lead into the organization of novels in general, and perhaps the history of this relatively new art form. When it comes to style, once again students who do not read French fluently (presumably the majority) will be able to discuss primarily the style of the translator only, but by now most students should have a sufficient standard of comparison to form some valid interpretation of the meaning of *The Plague*.

### Suggested Music Example No. 4

"Symphony #5 in E Minor" by Dvorak on page 92 a detailed analysis of this work is presented.

### Suggest Art Example No. 4

"Guernica," oil on canvas, by Pablo Picasso (1881-    ) Museum of Modern Art, New York

The indicated selection is an excellent one for analysis and thorough investigation because of its contemporary theme, use of distortion for expression, the repetition of meaningful symbols from Picasso's previous work, and the existence of drawings and writings Picasso made relative to the work.

In addition it would seem important to give some attention to an artist who is considered by many to be our greatest modern artist.

**Concept:** Interpretation is the translation into intelligible meaning of an artist's expressed state of mind

## UNIT V
## PURPOSE

**Contributory objective:** To realize that art aims at nothing, since it is nothing but a form which, though available for many purposes according to its nature has, as such, no aim beyond itself

### Suggested Literature Example No. 5

*Hamlet* by William Shakespeare

By now the student should be able to perform much of the analysis of the elements of Hamlet for himself. He will observe that the subject involves questions of human life, death, and immortality dealt with in each of the previous selections, as well as many other ideas. Its function is to express these ideas, entertain the audience, and elevate the human spirit. Its medium is Elizabethan English, accessible to the student without translation, but sufficiently different from our language to be intriguing as well as difficult. Understanding the organization of the play will be facilitated by a discussion of dramatic organization in general, from the Greeks to today. Inciting force, falling action, catharsis, and tragic flaw are a few of the many terms which will be brought out in any such discussion. An examination of Shakespeare's style can lead to an examination of Elizabethan and Renaissance styles, not only of literature, but of life. By now, let us fervently hope that the student's judgement will be developed to the point that he not only is willing to accept the teacher's belief that Hamlet is one of the great masterpieces of human creativity, but can see for himself why this is the case.

### Suggested Music Example #5

"Der Fliegende Hollander Opera" (The Flying Dutchman)
by Richard Wagner

This opera or an alternate work such as a ballet is suggested as a culminating music experience. The preparation for study will entail some knowledge of:

A. The opera as an art form and its treatment by Wagner
B. Norse mythology as a source for many of Wagner's works
C. The story of this opera
D. The score and libretto (to analyze)

Although recordings are fine for music experiences in listening, there is, of course, no substitute for witnessing a live performance. This is especially true with relation to opera which is a combined art. Arrangements for attending an actual performance are, therefore, recommended at the end of this operatic study. Opportunities in this direction can be explored through the Lincoln Center offerings in New York City which plan to make their facilities available to the students of New York State. Details may be received by requesting information directly from:

The Lincoln Center Student Program
1960 Broadway
New York, New York

For other materials relative to opera as an art form schools should contact:

Project CUE
State Education Department
Albany, New York

Some time should be spent in reading about opera as an art form and in particular Wagner's contribution to its further development. The library research should supply answers to some of the following:

1. Briefly trace opera development from 1600 to Wagner.

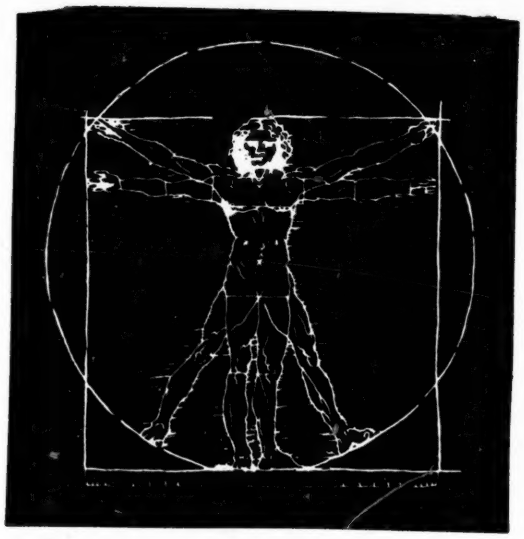
2. What was Wagner trying to purge in the lyric theater?
3. Define "music-drama" as Wagner used it; define "leitmotif".
4. Some people have commented on the fact that excerpts from Wagner's operas sound just as effective when played as concert pieces without the voices. Explain or give reason for this thinking.
5. Study Wagner the man; be able to give a short biographical sketch including:
    a. his ability to write his own text
    b. his ability to write essays
    c. his social life; his partisan views on the music of his contemporaries
    d. his conceit
    e. his involvement in politics

## Suggested Art Example No. 5

*Cathedral*, Chartres, France (1194-1260)

Few works of the visual arts can match the Gothic cathedral for sheer complexity. The image of intricate and interdependent forms provides a vehicle for intensive study. The cathedral is a good choice because it includes several distinct art forms (architecture, sculpture, stained-glass, etc.) Using Chartres as the focal point, this unit can lead to far-reaching understandings and concepts based on the society--its beliefs, goals, daily life; on the history encased in the sculpture and stone; on the parallels to be found in the literature and music of the times.

**Concept:** An art aims, above all, at producing something which affects not our feelings, but the organ of contemplation, our imagination



## ANALYSES

### "The Leader of the People" by John Steinbeck

The sample which follows shows how a teacher might choose to develop Steinbeck's short story, "The Leader of the People," in terms of its subject, function, medium, organization, and style, culminating in student and teacher judgment of the value of the work. There are a number of underlying assumptions: a teacher who is very familiar with the story and reasonably familiar with literary analysis, who does not have so many other demands on him that he cannot spend a great deal of time in preparation; a class of high school seniors of average to above average ability, meeting five times per week for approximately forty minutes; the students have considerable familiarity with the sophistication about literature; they have read this story very carefully; it is to be hoped that they have read several other Steinbeck works, especially *Of Mice and Men;* they have been introduced to the analysis of the elements method of this course in a brief study of a short poem or similar piece.

### Subject and Function

The subject of a painting, if it has one, is usually clear. It is titled, for example, "Madonna and Child," and it is obviously a painting of a woman and an infant. One would have to be extremely uninformed about painting and religion not to know that it is a picture of the infant Christ and His mother.

The subject of a story, what it is about, is perhaps almost as clear, but it can be expressed in a variety of ways. Because a story is told in words, and words are abstractions, we may not all agree on exactly how to express the subject of this short story. In the broadest sense, the subject of Steinbeck's piece is humanity; in the narrowest, this story is about the first day-and-a-half of Grandfather's visit to the Tiflin ranch. Most teachers of literature would ask students to express the subject as a literary theme, lying somewhere between these two extremes in the degree of generalization.

Students should be encouraged to discuss the subject and function of "The Leader of the People" together, since both are tied up in the question: "What is Steinbeck trying to say?" The function of almost any piece of fiction is to express the author's view, or some of his views, on human life. In addition, the function is almost always to entertain. Teachers should remember that pleasure is the best possible reason for reading, and there is great pleasure to be gained from reading this story. Students should be encouraged in the idea that with greater understanding of what the author is trying to say, and especially, how he goes about saying it, comes greatly increased pleasure.

What is Steinbeck trying to say? Certainly that there are often jealousy and ill will between members of a family, hidden well below the surface; that Carl Tiflin is neither an ideal father nor son-in law; that Jody learns in this story to think of others before himself, which constitutes maturity; that Carl has never learned this; that neither mice nor men know what the future holds for them. (It would be insulting to the teacher to suggest parallels here). Students will of course obtain many further ideas from the story, and the teacher should not furnish them with ideas ready-made. If no one else suggests it, however, it might be well to inquire about the possible meanings of the title. "To whom does it apply?" "Are you sure?" "Could it apply to anyone else?" "Does this suggest any further reasons for Carl's hostility toward Grandfather and Jody's sympathy with him?" In the last analysis, of course, the subject of this story is people, and the student will see himself and, probably, his relatives in it.

## Medium

The medium of literature is language, in this case, the English language. It should be pointed out to the student that the greater familiarity one has with the language, the more he gets out of the story. Even an Englishman, let alone a Japanese, cannot understand this story as he, an American, can. This may suggest to him that he does not extract all the fine nuances of Housman, let alone Haiku.

The student must see, further, that the American English of Steinbeck is not the language of Hawthorne, or Melville, or Hemingway. The language of "The Leader of the People" is not even the language of "The Pearl" and most high school seniors will be able to recognize this. What is the nature of this medium, this language? Does Steinbeck use short words, long words, simple words, fancy words? Does the medium change according to whether one character or another is speaking, or a passage of description is being presented? Does the nature of the words themselves help to identify the characters and describe the setting? Does it have a Western flavor, this ranch story? Does it sound like a T. V. Western? What is the difference? The student should look for passages which are clear to Americans, but might be obscure to Englishmen. The may find words or phrases which might be clear to Californians, but are obscure to New Yorkers.

## Organization

The heart of Steinbeck's artistry lies in his use of his medium, his organization of the sounds and meanings of words to convey both the ideas and the emotions he wishes to convey. The prose writer, in contrast to the poet, deals primarily with meanings, but students should give some attention to the sounds, rhythms, and phrasing of the story. Reading all or part of it aloud may help to demonstrate that literature is primarily an auditory, not a visual art.

Most teachers will wish they had much more time to spend on the author's organizational techniques. As a minimum, the student should examine the interweaving of the two main "themes" of the story, the "mouse-hunting" theme and the "grandfather" theme. The term "theme" is used here not in the usual literary sense, but in the musical sense of the movement or idea. Students should observe the contrasting visual symbolism of the first physical appearance of Jody's father: "For a moment Carl Tiflin on horseback stood out against the pale sky and he moved down the road toward the house. He carried something white (the letter) in his hand." and of his grandfather, on the same road: "A man dressed in black dismounted from the seat and walked to the horse's head....Jody knew he had unhooked the check-rein...The horse moved on, and the man walked slowly up the hill beside it."

Almost every paragraph of the story could be analyzed in detail for imagery, symbolism foreshadowing, subtle implications, and many other examples of the writer's craft. Here is one sample:

"'Sure, I guess you could,' (hunt the mice) said Billy Buck. He lifted a forkful of the damp ground-hay and threw it into the air. Instantly three mice leaped out and burrowed frantically under the hay again.

"Jody sighed with satisfaction. Those plump, sleek, arrogant mice were doomed. For eight months they had lived and multiplied in the haystack. They had been immune from cats, from traps, from poison, and from Jody. They had grown snug in their security, overbearing and fat. Now the time of their disaster had come; they would not survive another day.

"Billy looked up at the top of the hills that surrounded the ranch. 'Maybe you better ask your father before you do it,' he suggested."

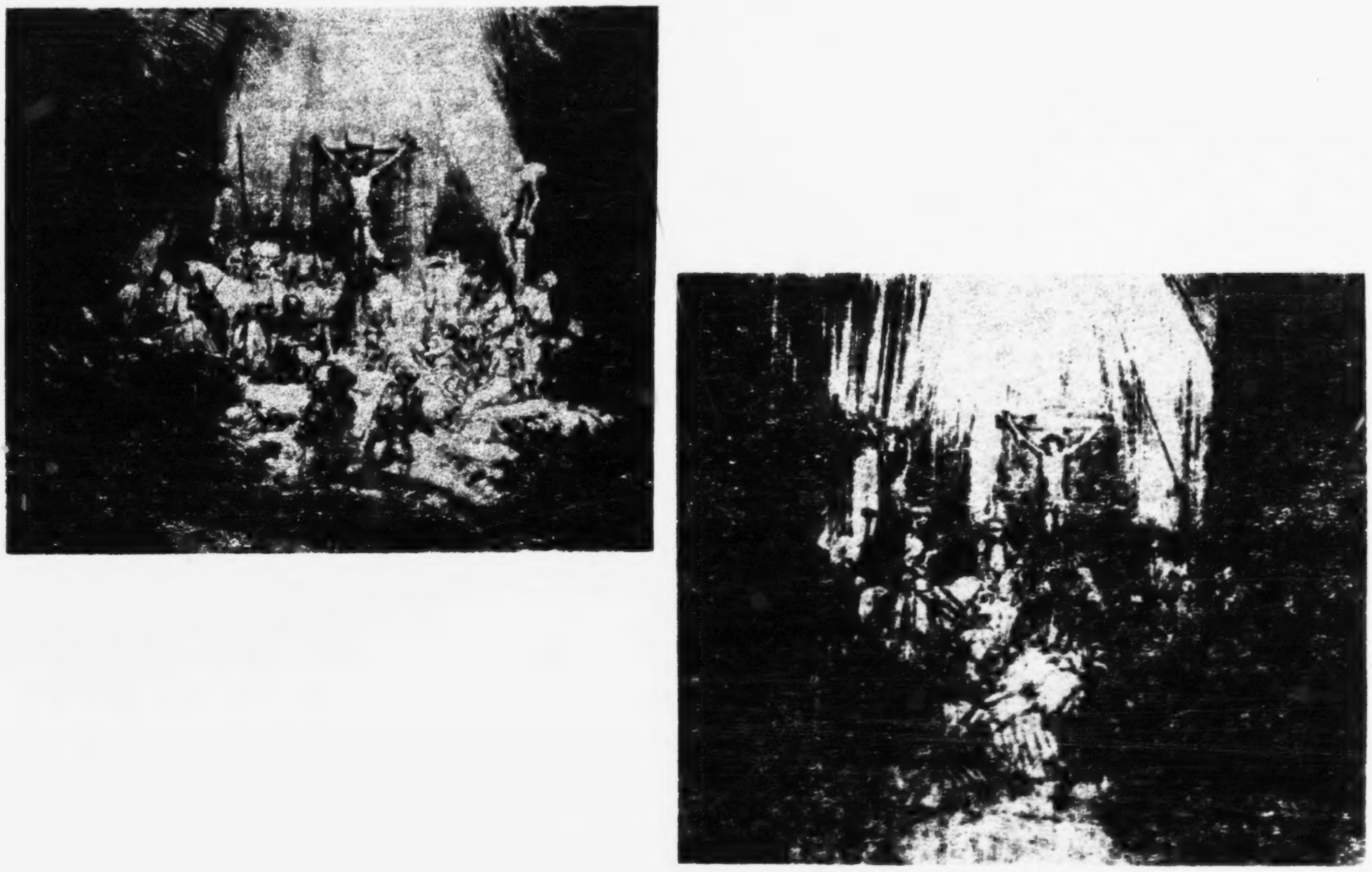
The student should note the shift in point of view in the second paragraph above. We are in Jody's mind now, or so it would appear. Slowly it may occur to some students that the ideas are Jody's, but the language is the author's. It conveys Jody's mood better than his own words ever could. Note the rhythm and assonance of "from cats, from traps, from poison and from Jody." It conveys overwhelmingly Jody's momentary image of himself as a destroying force. The student might be asked why we are shown the mice burrowing frantically into the hay. Why is there such a large interval between Billy's first statement and his second, punctuated by his forking the hay and then glancing around the rim of the ranch? How does the quiet suggestion, "Maybe you better ask your father" contrast with Jody's grandiose daydream and reveal the characters of Jody, Billy, and Carl, as well as the mood of the story?

The teacher will, of course, find many passages in the story which give as good or better insight into the author's artistry, his use of denotations, connotations, images, figurative language, symbolism, repetition, rhythm, and other sound devices. The point to be made is that a short story is carefully constructed like any other work of art, its elements chosen and organized to create the precise effect the writer desires to have on his audience. A simple exercise to make this clear consists of asking the students to paraphrase several paragraphs, and then compare their work with Steinbeck's. This seldom fails to drive home the point.

## Style and Judgment

All categorization is an artificial process designed to facilitate understanding. Subject and function are interrelated; medium shades into organization. Style involves all of the other elements. Steinbeck's style is a factor of his personality; no other human being would have wanted to say precisely what he wants to say, nor say it precisely as he has said it. The student can understand the author's style, however, only in the context of other writers, historical periods, and literary traditions. Some discussion of classicism, romanticism, and realism or naturalism would be appropriate during this class period, as well as consideration of modern American writers such as Hemingway, Faulkner, and Salinger and their subjects and techniques. Most students will have little difficulty in relating this story to other twentieth-century literature they have read, and to present-day American society and culture.

By this time, the students should be ready to pass judgment on the story with little help from the teacher. He need only suggest some evaluative criteria such as: sincerity, breadth, depth, verity, and greatness. Probably a few students will feel that the story is of little value. Some may say that it is one of the greatest works in the English language. We can only hope and believe that the majority, aided by the broad cultural background and keen critical tools provided by the teacher, will arrive at a sensitive, accurate, personal judgment of the value of the story.



"Christ Crucified Between the Two Thieves"
(The Three Crosses) 1653 to 1660 - an etching
by Rembrandt

This sample analysis will provide some ideas, areas of exploration, sources, and approaches to the story of Rembrandt's etching "The Three Crosses." It is intended to be a stimulus for teachers, a means to help them find their best way of working within such an approach - not as a definitive lesson plan or as the only answer.

The study of a work of visual art in a humanities offering definitely requires an illustration of the work (in this case both the 3d and 4th states of the print should be utilized if possible);[1] ideally a slide, large reproduction, or other means, of providing a visual image which all students can see. The services of a good art teacher on the team are also necessary. For this unit a sample of an etching plate and the resulting print would greatly help.[1] A short demonstration of the actual etching process (see your art and chemistry departments) might also help.

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[1] Most sourcebooks on Rembrandt show both states of the print. A specific suggestion for the teacher is to get a copy of Norman B. Golamerian, *The Language of a Work of Art* (New York: Utrecht Linens, Inc., 1963) which includes this work in both the 3rd and 4th states with details.

Other general assumptions relative to this unit include: students of average or above average ability meeting 40-50 minutes daily, 5 days a week; familiarity with the "elements" approach through the experience of two previous units; some familiarity with the life of Rembrandt, his other works, and the Passion Narrative of the New Testament (these would be assigned reading or research).

## Subject and Function

Perhaps the most frequent question about a work of visual art is: What is it? Most people mean by this, of course: What is the subject matter?; or, Of what is that a picture? For others with some training or background it becomes: What is the meaning of this work? or, What is the artist trying to say (express)? Here we have subject and function.

In the case of "The Three Crosses" we may answer: It is an etching. Then, we add, it is an etching of the Crucifixion, specifically that moment when Christ dies on the cross. And still further we may propose for investigation and discussion that Rembrandt is trying to visually express all the emotion, the power, the significance of this moment - to communicate something universal to us. Tolstoy's comment might be noted here: "Art is that means by which one man having experienced a feeling seeks to transmit it to others."

It may be seen at this point (if not understood before) that subject and function cannot be compartmentalized and that teachers should not always be held to the same sequence. Perhaps in this selection something of the element of medium could be introduced very profitably. For example, the function of this etching - of any print - could be discussed (the quantity available in print making and the differences between painting and printmaking). This particular etching has no usual utilitarian use - it is a work of art, an expression of Rembrandt's thoughts and feelings. This is to say that it was not created to decorate a wall, to illustrate a copy of the New Testament, or to adorn a local church. This concept of the real value and purpose of two-dimensional art may be explored briefly at this point (students might list and view works produced for utilitarian reasons and those produced for aesthetic reasons, as well as comparing these with three-dimensional and architectural examples).

In approaching this work with particular concern for the elements of art and the principles of organization the following considerations may be pertinent:

- Is the linear quality of this print appropriate for the subject matter?

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[1] Securing this plate might not be as hard as you think: try local artists, art schools, galleries, and/or newspapers. The New York State Council on the arts traveling exhibits are also helpful - esp. GRAPHICS (1964-65) - and are relatively easily arranged.

- What effect does a vertical line movement have on the viewer...an angular movement...an uneven line?
- Does the fact that this print is black and white with no color enhance the handling of this subject matter?
- What mood is created by the strong value contrasts?
- Is there a difference on this point between the 3d and 4th states?
- With what effect(s)?
- How is texture utilized in this work with relation to subject?
- Are there other differences between the 3d and 4th states?
- How does Rembrandt apply the principle of dominance in treating this subject matter?
- What is the center of interest?(in both states)
- How does he achieve this?
- Would this subject suggest means to achieve unity?
- How does this image compare with the biblical account of this event?
- What particular items of subject matter have been utilized to achieve balance?
- Have these items influenced Rembrandt's methods?(See the bad and good thieves, the centurion, Mary.)
- Is the event itself as dynamic? Is rhythmic movement utilized in this work?
- How appropriate or necessary is it to the subject?

What is this message that Rembrandt brings to us - this expression of his philosophy as man and as artist? It should be of primary importance when we consider the background of this work, for the biblical subject matter and the purpose of this later work are but manifestations of Rembrandt himself and what he believes. His art and his life become so integrated as to make distinctions difficult and dubious.

It has been said that the work of Rembrandt may tell us more of the man than any documents or records.

- Under what circumstances was he born?
- What was the condition of Holland at the time?
- The intellectual and spiritual mood of Amsterdam of the mid 1600's?
- What of his religious life and beliefs?
- What influence did this exert in later years?
- Is there any pattern of change in his utilization of biblical subject matter from early to late works?

The teachers may wish to explore with students the theory that Rembrandt's use of biblical subjects followed a progression ending with the passion of Christ, thus placing the "Three Crosses" not only as a late work but also as a significant and culminating artistic statement (earlier works could be checked to see if they support this.)[1]

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[1] Jacob Rosenberg, *Rembrandt* (Cambridge, Mass.: Harvard University Press, 1948)

## Medium

An etching is visual, it is conceived and appreciated visually. This is basic to dealing with any of the visual arts, but is especially pertinent to any comparing of the 3d and 4th states of "The Three Crosses." To fully comprehend the visual quality and technical accomplishment of Rembrandt's graphic work we must know something of printmaking - particularly etching.

The purpose of a print is to accurately reproduce an image many times. An etching accomplishes this through the action of acid and/or tools on a copper plate creating lines which are below the surface level of the plate. The plate is printed by forcing ink into these lines, wiping surplus ink from the surface, and running the plate and printing paper under great pressure through a press. The paper is forced into the lines, receives the ink, and the image is printed. An example or two and a short demonstration can make this simple and meaningful and is to be preferred to words.

Many aspects of the element of medium can stimulate valuable and appropriate discussion. The following offer choices and flexibility:

- The relationship of his etching and painting-
- Why did Rembrandt begin etching?
- How did he learn?
- Is it related to his painting?
- What success did he enjoy in etching?

With which of the elements of art are we concerned when studying this print? An etching is essentially linear in character and depends on contrasts and subtleties of values for its form and shapes (there is no color in this print)

- How well does this etching support this statement?
- Texture is also important to an etching
- Why? (Consider the processes of etching, drypoint, crosshatching.)
- What technical means have been utilized to achieve the central visual theme?
- Has Rembrandt "fought" his medium in this? Considering his goals has he chosen an appropriate medium?
- Could unity be achieved more easily in this than in some other medium? (think of the limits and limitations)
- How has this medium been exploited to produce variety and balance?
- What technical means have been used to achieve rhythm? (compare with a painting).

The development of a print (its different states):

- Why and how does an artist create his work by stages?
- What is a proof?
- What causes mistakes on a plate?
- How can one change or correct a plate?
- Have any of these techniques been used in the development of the 4th state of "The Three Crosses?"
- Are different techniques used in developing his later plates?

The difference between etching and drypoint:

- What is each process?
- Which process was used in the print in question - 3d state? 4th state?
- How difficult were these changes?
- Is one technically superior to the other?

The size of the plate:

- How large is the copper plate used for this print?
- What are the technical implications of this?
- Do they relate to the overall development of his prints?

The inking of the plate:

- What effects do the inking and wiping of the plate have on a print? (examples)
- Does Rembrandt change his practice in this matter during his later years?
- Why would he do this?
- Did Rembrandt do his own printing?

## Organization

Good design is essential to the successful work of art. Design is the skillful arrangement of subject matter and utilization of medium to produce a visually exciting statement of the artist's intent - his message. Ben Shahn says: "Form is the visible shape of content."

The principles of organization, or design, give us the means to analyze a work and to better appreciate the artist's intents.

The relationship of all factors (subject, function, medium, organization, and style) to a work of art must not be forgotten. Rembrandt is a master of visual organization and as students study the 3d and 4th states of "The Three Crosses" they should note that both are very well designed even though visually quite different. But it would be unfortunate and inaccurate to forget that his primary concern was with ideas and that he organized his visual "materials" and utilized his artistic "tools" solely to best express these ideas.

How does he achieve this form, this unity... with what means?

Study the linear quality of this work (especially the 4th state). Has it created movement... mood? Have students describe how. In the 4th state, particularly, some experts feel that the less detailed and somewhat blurred quality of line, shape, and texture was not entirely intentional (i.e. it is related to the technical difficulties of extensively reworking the large plate). Have students visually investigate and make judgments in this matter.

As his work developed, it became simpler, eventually depending almost entirely on light, on chiaroscuro for its effect, its character, and its strength. Rembrandt's work should become all the more remarkable to students as they perceive how limited were the pictorial means of expression which he allowed himself. Does this concern for light relate to his life and philosophy? As a man is he searching for an "inner light"?

In studying this particular etching - a late work in his life - it is important to remember that Rembrandt brought tremendous skill to the task and could thus concentrate fully on the visual problem free of technical worries. In addition, he grew freer and more experimental in his late prints, willing to try anything to achieve his goals. Students should view both states carefully and attempt a comparison.

- What are the differences in dramatic effect, in composition, in complexity, in depth and movement?
- What subject elements have been deleted, added, altered?
- What effect does this have on the viewer?
- What is the overall visual character of each state?

Students and teacher may also wish to explore why these changes were made and how, including the theory that he sought a progression within the print itself (moving from the 3d state as any moment during the Crucifixion to the 4th state as the exact moment of Christ's death).[1] Students might be asked to provide their own ideas and suggestions for satisfying Rembrandt's changing artistic concepts and goals (3d and 4th state).

The depth of this analysis and the relevancy of other etchings and/or paintings - the feasibility of utilizing them in this unit - will be decided by the teacher and local situation, of course. Questions of judgment and value comparison will undoubtedly occur and probably should not be arbitrarily postponed because "we haven't come to that yet...".

### Style and Judgment

A short consideration of what style is and how it will be related closely to the previous factors should occur at the outset (if not covered in first two units). Style is considered by many to be a personal system or formula that an artist develops. In contrast, thoughts on this matter by Camus might be explored: that an artist constantly strives, changes, searches for new means to better express himself, that he is always reacting, adapting, growing; that style is what remains constant in all of this conscious striving and maturing.

What of Rembrandt's style, what remains constant in his work (especially his etchings)? Broadly speaking it involves a concern for man - the dignity of man and the humanizing of experience as well as a concern for the universal - the spiritual, and intangible. We have considered Rembrandt's obsession with light when studying the organization of his work; now students must go deeper and try to see patterns in his work, from early to late. As Rembrandt became more and more concerned with the intangible and the spiritual so did he come to utilize light more to evoke and suggest rather than define. Subtlety becomes more important. How can one do more than suggest the universal qualities of man and his nature... and what visual means allow such flexibility? Students could be asked to define such a concept (universal qualities of man and nature) verbally - first objectively, factually, and then suggestively, poetically. These results could promote quite a debate on the validity of each approach, and of Rembrandt's rationale. Have the students challenge or defend Rembrandt's status as one of the greatest artists of all time. Judgments are going to be made by students from the moment that they see this work (especially concerning the relationship of the 3d and 4th states).

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[1] Sir C. J. Holmes, *Notes on the Art of Rembrandt* (New York: Frederick A. Stoked Co. Pub. 1911)

The fact that differences of opinion still exist between experts on the quality and place of The Three Crosses (particularly the 4th State) should encourage students to advance and defend their own views freely on the matter. This unit should provide them with ample background to form such view.

"Symphony #5 in E Minor"
From The New World
by Anton Dvorak

The Romanticism of the 1820s in Europe found its heart in revolution. It "emphasized the ideals of liberty, equality, and fraternity; instilled a humanitarian interest in the rights of man; and gave promise of a more liberal social framework in which the individual could realize his personal ambitions."[1]

Although the movement eventually proliferated many strains that were at some distance from these goals (opera that was more grand than opera; an escapism into past periods; and a fascination with the grotesque), the close of the century saw romantic individualism become the voice of nationalism. "A poet or composer, for instance, was expected to become the voice of his people, shaping their unconscious aspirations toward the more conscious goals of self-discovery and self-determination."[2] Native arts were thought a reflection of the spirit of the people. Folk songs were recast in the major works of native composers.

> "In sum, the romantic revolt against rational and methodical thinking ushered in a new wave of emotional outpouring. The romantics, in

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[1] William Fleming and Abraham Veinus, *Understanding Music* (New York: Henry Holt and Company, 1958) p. 347

[2] Ibid., p. 351

other words, would have altered Descartes' dictum, 'I think therefore I am,' to 'I feel therefore I am.' Instead of emphasizing the general, universal, and superpersonal, the romantics stressed in particular, the transitory and personal. Intuition superceded reason, the subjective was in the ascendancy over the objective, and individual soliloquy replaced social dialogue. Out of this panorama of revivals of the past, the regressive and progressive tendencies of the time, and the evolutionary and revolutionary factors came the constellation of ideas that led to the new emotional spectrum and the new technical vocabulary for its expression."[1]

Nineteenth-century nationalistic music was developed in countries that were away from the main centers of Italy, France, Germany, and Austria.

With Smetana, Anton Dvorak represents the Czech spirit of Nationalism. Both were Bohemians, the nation which before World War I was part of the Austro-Hungarian Empire. Being an oppressed minority, the Bohemian culture suffered under the Austrians. In spite of laws establishing German as the official language, the Bohemians guarded their language and customs and retained their ethnic identity.

Dvorak write in regard to this, "When a musician takes a walk, he should listen to every whistling boy, every street singer, or blind organ grinder. I myself am often so fascinated by these people that I can scarcely tear myself away, for every now and then I catch a strain or hear the fragments of a recurring melodic theme that sound like the voices of people. These things are worth preserving, and no one should be above making a lavish use of all such suggestions. It is a sign of barrenness, indeed, when such characteristic bits of music exist and are not heeded by the learned musicians of the age."

Dvorak's musical interest along these lines, influenced his writing the "Symphony in E Minor". One might conclude that he was demonstrating to American composers that within their own country there are to be found cultural, ethnic, and patriotic themes from which a symphony can be created. The work,although written in the U.S.A., is still Bohemian in idiom.

## Subject and its Source

There is a nationalistic flavor to this composition. We can detect some influence of this in hearing familiar folk-like tunes throughout the work. Dvorak seems to have used melodies that suggest American Negro and Indian origin.

- Listen to nationalistic music of other composers such as Sibelius and Grieg; explore the source of their music (Finnish epics for Sibelius, folk elements of the Russian Five: Cui, Moussorgsky, Rimski-Korsakov, Balakirev, and Borodin; Spanish dances of Abeniz).

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[1] _Ibid_. p. 353

- Find nationalistic parallels in the other arts such as:
  - Constable and Turner's English landscapes
  - Pushkin's poetry
  - Walt Whitman's poems about Brooklyn.
- Become acquainted with music that has subject, i.e.:
  - "Pines of Rome" - Respighi
  - "Fetes" - Debussy
  - "Moldau" - Smetana
  - "Iron Foundry" - Mossolov
  - "Music Box" - Liadov

    How does the composer deal with the subject?
- Become acquainted with music that has no subject:
  - Fugues, etudes, symphonies, concertos, etc.

    Why do these forms of music survive although they lack a subject?
- Realize that unless the music listened to is definitely and unmistakenly imitative (and then it's only a guess), subject in music cannot usually be identified; some explanation is necessary by way of title or program notes. Music without subject is generally referred to as pure or absolute music.
- Find the sources for such music as:
  - "Till Eulenspiegel's Merry Pranks" - R. Strauss
  - "The Erl-King" by Schubert
  - "The Creation" by Haydn
  - "Requiem" - Verdi
- Can music portray subject better than some arts? Which of the arts compares favorably to music in this respect?

## Function

- Which arts have little function? Which have more?
- How important is function in music? What would happen if a wedding march were substituted for a funeral march?
- Name some functions where music plays an important role.
- What role does music play on television programs? Name a few which depend highly upon a theme song for identification.

## Medium

Dvorak's "New World Symphony" is written for instruments. Before a detailed analysis of the work can begin, it is suggested that the instructor review the instruments of the orchestra visually and aurally. Several audio or visual aids may be used:

Recordings:
- "Peter and the Wolf" - Prokofiev
- "Young Person's Guide to the Orchestra" by Benjamin Britten
- "Instruments of the Orchestra" (with guide) no narration: RCA LE-6000 apprx. $6.99 (stereo - RCA LES - 6000) apprx. $7.99

Wall Charts: J.W. Pepper and Son Inc.
231 N. Third St., Philadelphia, Pa.

Films/Filmstrips:
- "Instruments of the orchestra" filmstrips and records - Bowmar
- "Instruments of the Band and Orchestra" film 1955 b/w or color 11 min. - Coronet Films
- "Instruments of the Orchestra" (film) Malcolm Sargent and the London Symphony performs - Britten's "Young Person's Guide to the Orchestra". Contemporary Films 1947 b/w 20 min.

## Organization

Below is a suggested procedure for analyzing the First Movement of this Symphony.

Students should be given the "plan" for the Symphony's first movement.

### SONATA-ALLERGRO-FORM

| INTRODUCTION (Optional) | EXPOSITION | DEVELOPMENT | RECAPITULATION |
|---|---|---|---|
| | Theme A (Tonic Key) | Free Treatment of the Exposition Material | Theme A (Tonic Key) |
| | Connecting Theme | No Set Organization | Connecting Theme |
| | Theme B (Dominant or Relative Key) | Many Key Changes (usually) | Theme B (Tonic Key) |
| | Closing Theme | Shows the Genius or Mediocrity of a Composer | Coda |

It might be helpful to the student if he is introduced to this form by way of Mozart. Play Mozart's "Symphony #40 in G Minor." (A line score may be found in *Music In Our Heritage*, Silver Burdett publication; recording from same company). This composition or an alternative by Mozart and Haydn will be easier to comprehend.

- After such an introduction, an instructor might proceed to analyze Dvorak's work (First Movement) as follows:
  (The analysis of the remaining movements would depend upon how much time is available and the capacity of a class to absorb the work).
- Use a score (full, line, or piano)

## Introduction: Symbols of expression to identify

- Tempo
- Meter
- Dynamics
- Instruments

## Exposition:

Theme A -
  Instruments stating this theme? Pentatonic scale?
  Transition or connecting theme - instruments?
Theme B -
  Dynamics?
  Instruments? Do you hear the cellos in a bagpipe-like accompaniment?
  (Notice repetitions and extensions of this theme)
Closing Theme -
  Instruments?
  Dynamics?
  (Notice that this rhythm is almost identical to Theme A)
  (Is there any resemblance to "Swing Low, Sweet Chariot"?)

N.B. Some conductors repeat the entire exposition (omitting of course, the introduction)

## Development:

This section is made up chiefly of Theme B sequences, with a glimpse of Theme A here and there. The development is relatively short; however, with a few straight forward statements, Dvorak completes this development and before we know it, the B Major chord (using Theme A rhythms) announces the recapitulation.

## Recapitulation:

Observe the following:

Theme A -
  Tonic E minor key
  Same allegro as exposition
  In just a few measures we leave tonic e minor and find ourselves in remote G# minor (5 sharps)
Connecting Theme -
  G# minor
Theme B -
  G# minor
Closing Theme -
  Dvorak moves into A Flat here and cleverly raises from A Flat to A for the coda.
Coda -
  From an "A" feeling the movement is restored to the tonic E minor and is thus brought to an end.

- A real knowledge and understanding (not mere memorization of definitions) of the following music terms will be helpful for future analysis:
  - adagio
  - allegro
  - development
  - exposition
  - fortissimo
  - melody
  - meter
  - pentatonic scale
  - pianissimo
  - pitch
  - recapitulation
  - rhythm
  - timbre
  - tonality

Recommended Aids:

- *The Listener's Dictionary of Musical Terms* -
  by Helen L. Kaufmann
  Grosset and Dunlap New York 10
  (pocket size - handy for student use)
- "The Science of Sound" record album #FX 6136
  by Bell Telephone Laboratories
  issued by Folkways Records

Style:

Dvorak's music is mainly nationalistic. The best way to become acquainted with this style is first, to hear many compositions by this composer; second, to compare his musical nationalism with other nationalistic composers.

- Examples of Dvorak's Style:
  - Op. 45 Slavonic Rhapsodies Nos. 1, 2, 3.
  - Op. 46; Op. 47 Slavonic Dances
- Music with which to compare Dvorak's style:
  - Sibelius of Finland
  - Liszt of Hungry
  - Grieg of Norway
  - Moussorgsky of Russia
  - Chopin of Poland

Other Sources

Readings:

McKinney and Anderson: *Discovering Music,* pp. 183-190
Tovey - "Essays in Musical Analysis" Vol. II pp. 106-110

Scores:

Miniature paperback - Pro Art Publications, Westbury, L.I.
(full instrumentation)
Eulenburg Edition #433
Kalmos Edition #18

## Chronological Approach

Humanities programs are characterized by the kind of approach they use in the study of man. The most popular approach is the Chronological. Many people believe that they can know man better if they follow his development from his early beginnings up to his present state. Such a procedure easily adheres to the calendar. The convenience of a succession of dates may, however, impose certain restrictions on the content material. As in all approaches, high selectivity is the key which will prevent the inclusion of too much material.

Some programs are divided into segments of time delimited by calendar designations, such as the outlines of historical background material presented in this guide. (See Appendix B.) Such dates are arrived at almost arbitrarily - and are rarely satisfactory to everyone. Another system uses the Cultural Epoch Approach which concentrates on great periods of man's development when he seemed to synthesize the efforts of the past or entered a new transitional period of development. Favored topics in such courses are: "Classic Greece," "Age of Faith," and the "Age of Romanticism." A somewhat similar approach places its focus on the style of expression that characterizes an era, such as the "Age of the Baroque" or "Impressionism." Still another variation is a concentration on the distinguishing features of "Romanticism" as "Classicism" that can be traced throughout all of the ages of man.

The Great Works Approach, which combines masterworks of art and music with the "Great Books," may also follow a chronological format. The literary works may include readings from Homer, Plato, Virgil, etc., in that order. An example is the course given at Ashland Public Schools, Ashland, Mass. The students study these materials:

- Plato: "Apology", "Crito"
- Sophocles: *Antigone*
- Aristotle: *Politics*, Bk. 1
- Plutarch: "Lycurgus" and "Numa"
- St. Matthew: *The Gospel*, according to St. Matthew
- Epictetus: *Discourse*, selections
- Machiavelli: *The Prince*
- Shakespeare: *Macbeth*
- Milton: "Areopagitica"
- Adam Smith: "The Wealth of Nations"
- "Declaration of Independence"
- *The Federalists*, selections
- "Constitution of the United States"
- De Tocqueville: *Democracy in America*, selections
- Marx and Engels: *Communist Manifesto*
- Thoreau: *Civil Disobedience*, *Walden*
- Tolstoy: "Death of Ivan Ilyich"

Examples of other art forms of the period are examined along with the reading. The theory of this approach is that the works serve to mirror the times in which they are created and aid in understanding its temper. Less emphasis is given to the study of the formal qualities of the works of art in this approach. More emphasis can be given to the comparison of ideas generated by the works in their time and for our time. Some teachers also find it beneficial to include philosophical and scientific works: John Stuart Mill's "On Liberty," Thomas Hobbes' "Leviathan," and Ruth Benedict's *Patterns of Culture* are several examples.

Some schools following the Cultural Epoch Approach realize the values to be derived by viewing all older cultures against our own contemporary one. They, therefore, begin the course with a unit using current works.

This method is used by the North Haven High School, North Haven, Conn., in their course called "Cultural History."

Cultural History

The general plan of the course is a survey of the most outstanding periods in the history of Western civilization, with special attention given in each period to the following:

- Analysis of the Zeitgeist
- Philosophical background
- Developments in the arts
- The most influential men
- Abstract ideas emerging from the period
- Continuity in the development of ideas
- Study of a "great book" written during the period

The list of periods and the books generally read are:

Contemporary Culture
    Kafka, *The Penal Colony*
    Camus, *The Stranger*

Eliot, "The Love Song of J. Alfred Prufrock"
Freud, *The Psychopathology of Everyday Life*

Hebrew Culture
*The Bible*

Greek Culture
Homer, *The Odyssey*
Platt, *Dialogues*

Medieval Culture
St. Augustine: *The Confessions*
Dante, *The Inferno*

The Renaissance
Machiavelli, *The Prince*

The Seventeenth Century
Milton, "Paradise Lost"

Age of Reason
Descartes, *Discourse on Method*
Voltaire, *Candide*

Romanticism
Goethe, *The Sorrows of Young Werther*

Impressionism
Stone, *Lust for Life*

In order to avoid the temptation to include too much material some schools limit their courses in other ways. One is through the consideration of certain key concepts that man has considered important in each era. For instance, the questions that might be asked in a course where the focus is on the relationship of the arts to social and economic factors are listed below:

- What are the major social, economic, and cultural forces of the times?
- What does the art work show of these times?
- How do the times influence and shape the artist and his product?
- What is the interaction between artist and public, artist and critic, critic and public at the time?
- Upon what traditions and solved problems does the artist depend and build, or revolt against?
- What technical and material limitations exist for the artist which affect his media and techniques?
- What major artistic styles or trends existed, were developed, or disappeared during the age?
- What are the artistic merits or weaknesses of the art products of the age?
- What aesthetic principles are exemplified in the works studied?
- What are the problems and processes of man the creator as seen in the works and artists studied?
- What meaning has the artist's work for today's man?
- What can we see and hear today of the art products from the particular era studied, and where may they be experienced?

A Sociology-Anthropology concepts concentration is used in an outline developed by the Clarence Central High School of Clarence, a portion of which is presented here.

- Sociology and Anthropology - examination of the discipline: purpose, terms, general ideas
- Depth Studies of Man's Physical and Cultural Development
  - Golden Age of Greece
    Plato's *Dialogue*
  - Hellenistic Period
    Aristotle, Seneca, Marcus Aurelius
  - Roman Period
    Polybius, Cicero
  - Christian Era
    St. Augustine, Dante, St. Thomas Aquinas
  - Renaissance-Reformation
    Machiavelli, Luther, Calvin
  - Age of Reason
    De Montesquieu, Rousseau, Locke

On all of these approaches the student works more comfortably with a good background of history courses. Students in New York State would have the following social studies courses available to him:

Grade 7 - Cultural Heritage
8 - United States History
9 - Asian and African Cultures
10 - Modern World History
11 - American History

Interdisciplinary humanities programs that follow a Chronological Approach rely heavily on an understanding of history. They should, however, avoid assuming characteristics that would make them a "history" course. Some schools have provided their students with an outline of key concepts that have influenced man's development. These outlines are used as supplementary reference material against which the regular class activities are related. An example of this type of aid has been placed in Appendix B. Instructors usually plan on some out-of-class review of these materials to provide the student with a greater understanding of the period when he is confronted with the study of a masterwork in the classroom.

For some students, it may be necessary to introduce other kinds of materials in this manner. For instance, students come to a humanities course better prepared in literary and history skills than in those skills needed to understand the visual and musical arts. Some preparatory materials may reduce this weakness. During the course of the year, as more and more visual and musical works are studied, these skills will naturally improve. Examples of several of these introductory units are presented in Appendix A.

Some schools have combined features of the Chronological Approach with those of the Elements and/or Functions Approaches to resolve these and other problems.

It will be noted that there is a deficiency of material in the following pages on non-Western Cultures. As we come to realize the logic of the argument for "universality" in humanistic endeavors, we will all be better prepared to expand our activities and interests to include Asian, African, and Latin American materials. A beginning is attempted in Appendix C with a rationale and a limited bibliography.

This plan studies five of the major themes that have concerned man in his arts. "Religion," "Man," "Nature," "Play," and "Community" are the topics. Rather than make an attempt to study all of man's concerns throughout the ages (an impossible task often called a "gallop-through-the-ages"), this plan will concentrate on these few themes each in its own turn. In this way, one can be more selective and can provide for in-depth study. If it is desired, a chronological presentation also can be followed. The interrelationship of the arts are more discernible because each art form is examined concurrently. All art forms should be examined from similar standpoints. The list of questions on page101 provides one type of direction. All examination of the works should be directed toward the objectives as much as possible.

Under each theme the listings presented here begin with a relatively contemporary example, following the principle that one should begin with the student where he is.

# MAN AND THE ARTS

## Program Method

Overall Objective
↓
Contributory Objective of Unit
↓
Examination of Theme and Masterworks
↓
Seminar Discussion
↓
Concept

## Outline of Program

### UNIT I
### RELIGION

Overall objective: An awareness that the arts have played important roles throughout history in man's attempts to master and enjoy his environment and to free himself

Contributory objective: An awareness that the arts gave a presence to the gods of man

Concept: The arts made the nature of the deities intelligible in the eyes and minds of men

### UNIT II
### MAN

Contributory objective: An awareness that the artist has depicted man with the intention of finding a mystical essence of the human matched with the quest for personal absolutes of beauty and perfection

Concept: Artists have opened up seemingly limitless areas of human experience and aesthetics for exploration

### UNIT III
### NATURE

Contributory objective: An awareness that the arts are a record of man's interaction with nature

| | |
|---|---|
| Concept: | These expressions are important because of the way places were seen, felt, and thought of and then given aesthetic form |

## UNIT IV
## PLAY

| | |
|---|---|
| Contributory objective: | An awareness that all elements of man's life are permeated with the element of play |
| Concept: | While it is basically fun, play can be serious and meaningful as a significant social function. It transcends the immediate needs of life, and its essence depends upon imagination, intensity, and the strict following of rules |

## UNIT V
## COMMUNITY

| | |
|---|---|
| Contributory objective: | An awareness that the aesthetic, psychology, technology, and sociology associated with the city have received the artist's attention |
| Concept: | While working and living the artist constantly absorbs through his thoughts and feelings what is around him and then, in turn, creates changes in his surroundings [1] |

## UNIT I
## RELIGION

| | |
|---|---|
| Contributory objective: | An awareness that the arts gave a presence to the gods of man |

Art forms to examine:

### Literature

| First Selection | Supplementary Selections |
|---|---|
| . MacLeish "*J.B.*" | . The Apocrypha and the New Testament<br>. The Holy Scriptures, according to the Masoretic text |

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[1] Concepts based on Albert E. Elsen's *Purposes of Art* (New York: Holt, Rinehart and Winston, 1962)

- The *Koran*
- Confucius, *Analects*
- The *Rig Veda*
- Epictetus, *Discourses*
- St. Augustine, *City of God*
- St. Thomas Acquinas, *Summa Theologica*
- Dante, *Divine Comedy*
- Milton, "Paradise Lost"

## Music

- Charles Ives, "67th Psalm"
- Franck, "Symphony in D minor"
- Hebrew Chant
- Gregorian Chant
- Handel, *Messiah*, "Hallelujah Chorus"
- Beethoven, *Missa Solemnus*, "Kyrie"

## Painting

- Rouault,"Head of Christ"
- Grunewald, "Crucifixion"
- Cima, "Crucifixion"
- Bodhisattva Padmaponi, Cave #1, Ajanta
- Dainichi Nyorai, Kyoto
- "Symbol of St. Mark", Echternach Gospels
- "Annunciation Window", Chartres
- Van Eyck, "Madonna With Chancellor Rolin"
- Giotto, "The Lamentation"
- ElGreco, "Resurrection of Christ"

## Sculpture

- Michelangelo, "Pieta"
- Nyoirih Kwannon, Osaka
- Standing Buddha, from Mathura
- Baovole ancestor figure, Ivory Coast
- Apollo, Olympia
- "Christ Enthroned", Moissac
- "Le Beau Dieu", Amiens
- "Ecstasy of St. Theresa", Rome

## Architecture

- Notre Dame du Hant, Ronchamp
- The Great Stupa, Sanchi
- Chaitya, Cave 26, Ajanta
- Ise Shrine
- Temple of Amen, Luxor
- Parthenon, Athens
- Chichen Itza, Mexico
- Chartres Cathedral
- Hagia Sophia, Constantinople
- St. Peter's, Rome
- St. Paul's, London
- Chapel, Air Force Academy

## Dance

- Leonide Massine, "Saint Francis"

### Cinema

- "Eagles and Oysters"

**Concept:** The arts made the nature of the deities intelligible in the eyes and minds of man

## UNIT II
## MAN

**Contributory objective:** An awareness that the artist has depicted man with the intention of finding a mystical essence of the humane matched with the quest for personal absolutes of beauty and perfection

**Art forms to examine:**

### Literature

- Melville, *Billy Budd*
- Sophocles, *Oedipus*
- Firdausi, *Shah-nama*
- Chaucer, *Canterbury Tales*
- Shakespeare, "Othello"
- Swift, *Gulliver's Travels*
- Conrad, "Secret Sharer"

### Music

- Beethoven, "Eroica Symphony"
- Gounod, "Faust"

### Painting

- Van Gogh, "Self-Portraits"
- Rembrandt, "Self-Portraits"
- Wall Painting, Tomb of Memera, Thebes
- Brueghel, "The Peasant Wedding"
- Vermeer, "A Woman Weighing Gold"
- Courbet, "Funeral at Ornans"
- Picasso, "Man with Guitar"
- Takanobo, "Portrait of Mina moto Yoritomo"

### Sculpture

- Giacometti, "Diego"
- Rodin, "Balzac"
- "Seated Scribe" from Saqqara
- Parthenon frieze
- "Dying Gaul"
- Verrocchio, "Lorenzo de'Medici"
- Lipchitz, "Seated Man with Clarinet"
- Albright, "Temptation of St. Anthony"
- Paolozzi, "Head"

### Architecture

- Le Corbusier, Savoye House
- Wright, Kaufman House

### Dance

- Todd Bolender,"The Still Point"
- Anthony Tudor,"Pillar of Fire"
- L. Lavroksy,"Romeo and Juliet"

### Cinema

- "Citizen Kane"
- "Man of Aran"

**Concept:** Artists have opened up seemingly limitless areas of human experience and aesthetics for exploration

## UNIT III
## NATURE

**Contributory objective:** An awareness that the arts are a record of man's interaction with nature

### Literature

- Wordsworth,"The Tintern Abbey"
- Tagore,"A Japanese Garden"
- Hemingway, *The Old Man and the Sea*
- Fables of Aesop
- Lucretius, *Nature of the Universe*
- Virgil, "Eclogues"
- Bacon, *Novum Organum*
- Milton, "Il Penseroso"
- Thoreau, *Walden*
- Bronowski, *Science and Human Values*

### Music

- Debussy,"La Mer"
- Copland "Appalachian Spring"

### Painting

- Van Gogh,"Starry Night"
- Monet, "Water Lilies"
- Cezanne,"Mont Sainte-Victoire"
- Mondriaan, "Flowering Trees"
- Cave Paintings, Lascaux
- Hsu Tao-ning,"Fishing in a Mountain Stream"
- "Fowling Scene", Tomb of Khnom-Hotep
- "Symbol of St. Mark", Echternach Gospels
- Brueghel, "Return of the Hunters"
- Poussin,"Funeral of Phocion"
- Lorrain,"A Pastoral"
- Constable,"Hampstead Heath"

### Sculpture

- Brancusi, "Bird in Space"
- Arp, "Growth"
- Lipton, "Earth Force #2"
- "Coiled Snake", Aztec
- "Snake, Wolf and Thunderbird on Killer Whale", American Indian
- "Horse", T'ang Dynasty
- "Dying Lioness", from Nineveh
- "Stag", from Kostromskaya
- Barye, "Jaguar Devouring a Hare"

### Architecture

- Garden of the Sambo-in, Daigo-ji, Kyoto
- Garden of the Daisen-in, Daito Ku-ji, Kyoto
- Sand garden of Gin kaku-ji, Kyoto

### Dance

- Jerome Robbins, "The Cage"
- George Balanchine, "Metamorphoses"

### Cinema

- "Nanook of the North"
- "The Silent World"

Concept: These expressions are important because of the way places were seen, felt, and thought of and then given aesthetic form

## UNIT IV
## PLAY

Contributory objective: An awareness that all elements of man's life are permeated with the element of play

### Literature

- Thurber, "The Secret Life of Walter Mitty"
- Aristophanes, "The Frogs"

### Music

- Bernstein, "Fancy Free"

### Painting

- Brueghel, "Pleasant Wedding Dance".
- Brueghel, "Children's Games"

"Knuckle-Bone Players", from Herculaneum

- "Two Dancers", Etruscan
- Hogarth, "Rake's Progress"
- Goya, "Los Proverbios"

### Sculpture

Brancusi, "The Kiss"

- Boethus, "Boy with Goose"

### Architecture

- Lincoln Center
- Nervi, Sports Palace, Rome
- Villa d'Este Gardens
- St. Mark's Square
- Baths of Caracalla
- The Colosseum
- Theatre at Epidaurus

### Dance

- George Balanchine, "Tyl Ulenspiegel"
- Jerome Robbins, "N. Y. Export, Op. Jazz"

### Cinema

- "The Red Balloon"
- "Pianissimo"

**Concept:** While it is basically fun, play can be serious and meaningful as a significant social function. It transcends the immediate needs of life, and its essence depends upon imagination, intensity, and the strict following of rules

## UNIT V
## COMMUNITY

**Contributory objective:** An awareness that the aesthetic, psychology, technology, and sociology associated with the city have received the artist's attention

### Literature

- Wilder, *Our Town*

- Plato, *The Republic*
- Aristotle, *Ethics* and *Politics*
- Machiavelli, *The Prince*
- Hobbes, *Leviathan*
- Mill, *On Liberty*
- Smith, *Wealth of Nations*
- De Tocqueville, *Democracy in America*
- Marx, "Communist Manifesto"
- Ibsen, "An Enemy of the People"
- Forster, *A Passage to India*

## Music

- Menotti, "The Consul"

## Painting

- Marin, "Lower Manhattan"
- Vermeer, "View of Delft"
- Monet, "Boulevard des Capucines"
- De Chirico, "The Melancholy and Mystery of a Street"
- Stella, "Brooklyn Bridge"
- Leger, "The City"
- Mondriaan, "Broadway Boogie-Woogie"
- Kline, "New York"

## Sculpture

- Bernini, "Fountain of the Four Rivers", Rome

## Architecture

- Student's own community
- Reston, N.J.
- Palace and Grounds at Versailles
- Mall area, Washington, D.C.

## Cinema

- "The City in History"
- "The Ox-Bow Incident"
- "No Way Out"
- "Ivanhoe Donaldson"

Concept: While working and living the artist constantly absorbs through his thoughts and feelings what is around him and then, in turn, creates changes in his surroundings

## RECOMMENDATIONS

In conclusion, the uniqueness of a program for which there can be no single syllabus, compels the authors to recommend that teachers:

- Study the underlying principles of the programs listed here and determine whether any application should be made to their situation.
- Investigate opportunities for integrative experiences within their present school structure.
- Establish a policy for responsible curriculum building that includes all school resources: administration, faculty, student and lay members.
- Provide for ample planning and course construction time. (Some schools have had their teams work an entire summer to construct the course materials.)
- Seek out the schools that have humanities programs; study their materials and procedures.
- Construct a humanities program based on local needs and procedures.
- Reach out to every school child.
- Seek to use the best talents and the most enthusiastic members of the staff for a teaching team.
- Provide facilities that contribute to the best current learning situation.
- Apply the best in current learning theory.
- Use the interdisciplinary method for the unique contributions it can make by bringing teachers of good rapport but differing disciplines together; not as separate and possibly disoriented visitors to the classroom.
- Make full use of the community offerings in human and cultural resources.
- Examine continually the activities used in terms of the results they produce and restructure the program each year in a constant effort for better results.
- Seek to counter any feelings of impermanency in the program by fostering traditions that build esteem.

# APPENDICES

# APPENDIX A

## INTRODUCTORY MATERIALS

Some schools have found it necessary to prepare their humanities students at the beginning of the year with special materials in certain areas before the main work of the program begins. Among these topics are:

- What Are the Humanities?
  This is a unit that introduces purpose, method, and a definition for the particular approach being used in the school
- Logic
  This special area of philosophy is defined for the students by some teachers for the important aids to thought and discourse it provides
- Elements of and Rationales for the Art Forms
  Many students have had little or no experience with certain art forms - especially music, dance, and the visual arts. Units that emphasize the factors which constitute and give a raison d'être for an art form have been found helpful.

## WHAT ARE THE HUMANITIES?

There are a number of texts available that treat this topic with a collection of essays. Northport High School of Northport, uses this method as an introduction to its course.

Why the Humanities? What are they?

A. Readings: Essays in *Mirrors of Man*, Paul C. Obler

  1. Louis B. Salomon, "How Important Are the Humanities?"
  2. George Boas, "The Problem of the Humanities"
  3. Stringfellow Barr, "Liberal Education, A Common Adventure"

B. Guide Questions (for reading and discussion):

  1. What are some of the great concerns of modern man?
  2. What are some of the great events and movements of this century that may have brought on these concerns?
  3. What distinguishes the humanities from other subjects?
  4. What is the relationship of science to the humanities?
  5. How can we use both sciences and the humanities to come to grips with life?
  6. How broad are the humanities?
  7. Are the "Classics" still important in education?
  8. Why should the humanist need to study science and mathematics?
  9. What are some reasonable educational ideals for free men?

Plainview-Old Bethpage Public Schools of Plainview, use an open discussion-lecture approach in their survey of Western civilization.

Nature of the course

A. Definition of the humanities

  1. Concerned with the attempts of men to understand and feel at home in the world through magic, religion, philosophy, and scientific thought.

  2. Concerned with the expression, particularly in art and literature, of the meanings and values men have discovered in their experience as individuals and groups.

B. What constitutes study of a civilization from a humanities approach?

  1. Definition of civilization by its whole content; a cut across subject lines.

    a. the political theorist

    b. the theologian

    c. the artist

    d. the sociologist

    e. the psychologist

C. How are the social sciences related to the humanities?

  1. Between the two there is no clearly drawn line of demarcation; they are interrelated at many points; they both deal with human activities.

  2. Differences between the two lie chiefly in point of view and emphasis.

D. What is the relationship of the natural and physical sciences to the humanities?

  1. The sciences, per se, are not subjects that can be considered part of the humanities.

  2. But the assumptions and discoveries made by the scientist may so change man's beliefs about his nature and his place in the universe, as to make scientific thought clearly of concern to us in this course.

Eastridge High School of East Irondequoit, introduces its students to the course, Society and the Arts, through a unit that concentrates on the sociological background to man's works.

Motivation - Establishing Perspective in the Current Scene-Relative Approaches to Society.

A. Conservative - to preserve status quo.

B. Liberal - to change moderately, gradually.

C. Radical - to discard the present; substitute the new through violent change.

Developing Perceptions - Introductory Articulations Through Discussion of Concepts and Related Vocabulary.

A. Society - man in association
    1. Origin of association
    2. Function of social organization

B. Sociological approach
    1. Stages of culture - savagery, barbarism, primitivism
    2. Institutions - the structure of civilizations
    3. Civilization - a composition of institutions
    4. Culture lag - material and nonmaterial culture concepts

C. The Social Environment
    1. Role of the environment - relationship to society
    2. Types of environment
    3. Society as environment

D. The Place of Man - Variable Focus
    1. Humanist and scientist
    2. Subjective and objective approaches
    3. Romantic and Classic attitude
    4. Relating above distinctions; problems of scale and balance.

E. Man Related to Art
    1. The idea of aesthetics - art related to the human senses
    2. Art - the expressions of man's relationship to his environment and experiences
    3. Thus: Relationship of art and society; unity of concept in this study; divisions and classifications essential, but arbitrary

## LOGIC

To prepare students with the reasoning tools of logic the Senior Humanities course of Bay Shore High School developed this outline:

1. What is logic?
    - historic origin
    - limitations of logic
    - the process of thinking
    - deductive and inductive thinking
2. Argument vs. assertions
3. What is reasoning
    - definitions

- substitutes for reasoning
  - rationalization
  - wishful thinking
  - prejudice
  - belief in luck or chance

4. Inductive reasoning
   - the generalization
     - reasoning from example
       - the typical
       - the sufficient
     - methods of proof
       - observation
       - authority
       - signs indicating fact
     - the analogy
       - misuse of analogy
     - causal relationships
       - the post hoc fallacy
5. Deductive reasoning
   - the syllogism
     - fallacies of the syllogism
   - mathematical logic
     - truth tables
6. Logical fallacies
   - extrapolation
   - secundum quid
   - false analogy
   - post hoc ergo propter hoc
   - arguing in circles
   - statistics "prove"
   - ad hominem
7. Techniques in organizing an argument
   - the brief
   - debate
   - symposium

8. Propaganda
    - uses of advertising
    - the big lie
    - slanting
    - beneficient and malevolent persuasion

## Elements and Rationales for the Art Forms

### MUSIC

A measure of the student's understanding of music in relation to the other arts will be determined by his knowledge of the vocabulary involved. The teacher must not presume that all students come with a background of even the simplest music terms. Each instructor should turn to conventional texts on the subject and utilize as much time as is necessary.

Since music is a tonal language, it is most fitting to begin with an understanding of the properties of tone.

Tone - physical property of all music with the following characteristics:

1. pitch - highness or lowness of sound
2. frequency - number of times a vibration occurs per second
3. duration - the definite length of time that a vibration lasts
4. accent - the emphasis placed on a note
5. rhythm - the time element in music produced by duration and accent
6. intensity - the degree of variation in loudness or softness
7. dynamics - when the degree of loudness and softness are applied to music
8. timbre - also called tone quality or tone color; is determined by the presence or absence of overtones
9. overtones - the higher notes that blend with a basic note

Scattered and irregular vibrations of air are called noise. Much of what we hear everyday is an example of this; the slam of a door, the wind in the trees, or the harsh toot of a horn. Opposed to noise we have tone which is a regular vibration of air and the physical property of all music.

Tone has four main characteristics. Pitch, number one, is basically the highness or lowness of a tone. The faster the vibration of the air, the higher the pitch. The slower the vibrations, the lower the pitch. The number of times vibratory motion occurs per second is sometimes called frequency.

Duration, the second characteristic of tone, is the definite length of time that a vibratory motion lasts. Musical tones vary in the length of time they are sustained. When emphasis or stress is placed on one note to make it louder, this emphasis is called accent. Combine the qualities of duration and accent and we have produced the time element in music which is rhythm. Rhythm is regular when the patterns of accent and duration are repeated; but when these patterns are constantly changing, the rhythm is irregular.

Third is the characteristic of intensity. This is the degree of variation in the loudness or softness of a tone. Fundamental to music rhythm, it provides the basis for the musical element dynamics. Dynamics is the term used when the characteristics of tone are applied to a composition rather than a single note.

Sometimes referred to as tone quality or tone color, timbre is determined by the presence or absence of overtones. When we realize that upon producing a fundamental or single tone the vibrations produce a number of supplementary ones we can better understand the principle of overtones.

These are the physical materials of music but they remain only tonal relationships "with no power to stir the imagination or move the hearts of men" unless the listener comprehends the ideas and emotions that prompted man to convey his thoughts in this abstract form.[1]

## PAINTING AND SCULPTURE

Students in a humanities course will be less proficient in, less aware of, possess less background in the visual arts,than in required subjects. They may be surprisingly lacking in vocabulary and familiarity with basic concepts of art. Teachers should presume very little regardless of the student's academic achievement or intellectual ability. It will probably be necessary at the outset to provide him with the necessary tools for approaching and understanding a work of art.

Students must learn the "language" of work of art - the "language of vision" as Kepes puts it.[2] Bright students will be able to do this rather quickly, although they may be nearly illiterate in the beginning.

Art is visual, first and foremost; and it must be perceived visually. Many students are verbally oriented. They must realize that to look is not to see, that "to see is itself a creative act requiring effort."[3] Several games of observing detail and relationships as well as optical illusion might help. We live in a visual world. Of all the sensory stimuli and data that man utilizes,the visual are the most numerous. Is it accidental that usage has equated see with understand, blindness with ignorance? Just as the physiological perceiving of an image is a process of forming relationships so the viewing of art is a process of organization and relationships, subjectivized by our experience. A consideration of the basic elements of art and the principles of organization with these elements will help students become more objective and appreciative.

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[1] Howard McKinney and W. R. Anderson, *Discovering Music*

[2] Gyorgy Kepes, *The Language of Vision* (New York: Wittenborn)

[3] Henri Matisse

## Elements of Art:

Line - that element which defines, describes, and characterizes an object and its movement
Shape or Form - the area and volume of an object (determined and influenced by other elements -- especially line)
Color - the hue (specific color description), value (amount of light in the hue), and the intensity (brightness or color strength of an object)
Value - the amount and relationship of light and dark in an object
Texture - the surface quality of an object

Utilizing these elements, we may consider any object as does the artist, accurately sensing and appreciating its form, character, and movement. Students will readily see that the relationship of all elements is generally necessary to such study.

As the utilization and relationship of all the elements facilitates the description of an object so does the artist seek to successfully utilize many objects in a given work, relating them with certain basic principles, to better describe an event or complex idea.

## Principles of Organization:

Dominance - the successful work of art has a center of attraction and interest, a visual main theme
Utility - it possesses an inner strength, a relatedness of elements and consistency of structure that visually holds the composition together
Variety - it avoids monotony through the utilization of complex visual arrangements and stress on the differences between elements and within a given element
Balance - it provides orientation and stability through a visual equilibrium of elements
- symmetrical (exact, mathematical)
- asymmetrical (optical, intuitive)

Rhythm - it stimulates and sustains movement and excitement, pulsing life throughout the composition, through a visually dynamic utilization of all elements and principles

With these a, b, c's of the language of vision the student can certainly increase his understanding of the visual arts, but true enjoyment and empathy go beyond.

## LITERATURE

One of the problems, with which any humanities program must, cope is the relative sophistication of high school students in literature and history,

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compared to an almost total ignorance in art and music. The term relative is an important one, however; even the better-than-average student often has only the vaguest grasp of the elements of literature.

The building blocks of the literary artist are words, and he uses them not only for their meanings, but also for their sounds. Some teachers find it easier to demonstrate this first in poetry, but the prose writer is concerned not only with denotation and connotation, but also with sound. Certain aspects of the sound qualities of words are, or should be, familiar to all who study literature:

Rhyme is the repetition of vowel sound and final consonant sound with alteration of initial consonant sound, as in time-dime. Many students are unaware of the difference between true rhyme and assonance. Some seem unable to hear the difference between time-dime and time-mine. The teacher may even have to spend some time in a discussion of phonetics.

Assonance is the repetition of vowel sounds with alternation of surrounding consonant sounds: mate-raid.

Alliteration is the repetition of initial consonant sounds only: Full fathom five thy father lies.

Rhythm is the alternation of stressed and unstressed syllables, and meter is a regular pattern of rhythm. Although the various meters were named by the Greeks, it would seem sufficient that the student be able to hear the differences and observe the applications of these meters. Here again some aural training may be necessary.

In dealing with the literary artist's use of meaning, it is important to realize that, just as we cannot be certain how a particular hue appears to the eye of another or how a particular tone sounds to the ear of another, we cannot be certain what a particular word means to the mind of another. Usually, the generally agreed-upon or "public" meaning of a word is called its denotation, its implications or "private" meanings to different groups or individuals are its connotations. Thus the word dog denotes "a carnivorous domesticated mammal (canis familiaris)"[1]; to one individual it may connote man's best and noblest friend, to another a low, unclean, ignoble beast. It is connotation, suggestion, implication, which give language the beauty and richness of imagery and metaphor.

Finally, the student needs to have a good understanding of syntax, the way words are arranged to convey meaning, if he is to appreciate literature more fully. The complex structures of Milton or the syntactical gaps of cummings are difficult enough for any high school student; for one who has no grasp of the structure of the ordinary English sentence, they are impossible.

In dealing with works of fiction, the humanities student will probably find it convenient to use certain time-honored terms of literary criticism: plot, setting, characterization, and theme.

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[1] Webster's Collegiate Dictionary, Fifth Edition; G. & C. Merriam Co., Springfield, Mass., 1939.

The plot of a story is the organization of all the action of the characters, usually leading to a climax and subsequent dénouement.

Characterization is, obviously, the author's presentation of his characters: who the actors in the story are, and how they are described.

Setting is where the story takes place, in time, space, and even mood.

Theme is narrative, not to be confused with theme in other arts, is the meaning or idea the author wishes to convey. In the last analysis, a poem or story which seeks only to entertain is not only inartistic but inconceivable.

## DANCE

Along with the flowering of other arts, the dance is witnessing a rebirth. The public is beginning to relearn the expressiveness of bodily movements. This first of the arts, Susanne K. Langer claims, began as symbolistic thinking--dream, ritual, superstitious fancy. This art form is deeply rooted in man, but generations of suppression have lost for him the meanings and the appreciation of dance as an art. Dance as social activity has been kept alive. The so-called "modern interpretive dance" aids contemporary man's new interest and understanding.

Just as the abstract-expressionist painter, the "stream-of-consciousness" writer, the jazz improvisor and the "Method" actor use inner momentary compulsion, the interpretive dancer--freed from classical restrictions--can communicate a wider variety of feelings and moods.

Ritual, catharsis, mimesis--all are meaningful functions for man in all of his arts, but none so direct and personal as the dance. "It may well be, for instance, that our physical orientation in the world--our intuitive awareness of mass and motion, restraint and autonomy, and all characteristic feeling that goes with it--is the preeminent subject-matter of the dance!" Hugo Weisgall sees force and power as inherent concepts of the dance. These are "shaped by the human mind and organized so that they become objectively visible or perceptible, the art of the dance results".

How can we best use the dance in a humanities program?

First, we should accept the dance as one medium for man's expression, placing it in comparable importance with poetry and music.(Its similarity to these arts is easily established.)

Second, since the dance is also a visual art,it should be seen to be understood. The direct experience is valuable. Schools may find cooperative community members who can demonstrate for classes. Professional dance groups, such as those available through the Lincoln Center Student Program, should be contacted. Although a less direct experience, films provide a rich variety of dancers and dance styles. "A Time to Dance" is a series of nine films produced for the National Educational Television and

Radio Center. They present examples of ethnic, ballet, and modern dance. Students may well benefit from some attempts at self-expression in bodily movements. At least one high school humanities class has made a dance performance their major group project.

Third, the art of the dance may be integrated in humanities courses in several ways. Where an elements approach is used, the elements common to music, poetry, and visual art are also to be found in the dance, making comparisons fruitful. Style in dance has similar counterparts in other arts, i.e., the mechanistic formalism of Alwin Nikolais, electronic music, and Op art; or abstraction in Balanchine's "Agon," the music of Charles Ives, the poetry of e.e. cummings and paintings by Stuart Davis.

The "message" of a particular ballet has comparable meanings for a "problems approach" humanities course. Many ballets concern themselves with basic human problems. The work of Anthony Tudor in "Pillars of Fire" and "Romeo and Juliet" follow literary themes. Some Freudian ideas are best expressed by the dance--as Balanchine's, "The Web."

## CINEMA

The cinema, with jazz, may be considered America's only original contribution to the arts, and should certainly be included to some degree in our offering. We may consider television as being essentially similar to the cinema in this discussion.

The film is photography and students must comprehend what photography is and isn't, what it can do and what it can't do, the strengths and limitations of the photograph. A review of the concept/relationship of art and reality is in order. Emphasis on photography as art must take place at this time. Examples are a great help in doing this, and may be found in most periodicals (gallery originals are not necessary).

The cinema combines many photographs and in so doing adds the dimension of time. This makes it different from most of the visual arts. What advantages does this provide...what limitations and difficulties? How has the peculiar quality of the film been exploited during the history of the medium...are there trends noticeable? These concepts are deceptively simple, and concrete experiences for students are needed to allow all to really understand what a film is. Students should be shown examples of actual film and should, if at all possible, be allowed to experiment on such film. (Old film footage is good for this as the emulsion can be easily removed; white leader film is also good and is cheap.) For example:

Study the film and identify frame, sound track, see what a sequence is...
Work directly on the film by erasing, altering, or creating new images...
Alter the existing sound track.

Projecting these "films" on a screen (they can be group projects as well as individual ones) makes any such activity really meaningful and helps students to grasp the basic principles and techniques.

Synchronizing such visual images with "background" sound can further clarify film speed as well as retinal retention and the relationship of art and technique in the film.

Still another way to approach the element of time is to get into simple animation--from simple "flip" pictures to short sequences on film.

None of this would require even a camera, let alone animation stands, and expensive equipment; but such experiences can greatly clarify concepts and provide background for further study of the cinema. If other equipment is available,so much the better.

A good book on the subject is necessary for any extensive and intensive study of the film.

*The Art of the Film* by Ernest Lindgren; Macmillan Co., New York, 1963.
*The Theory of Film* by Siegfried Kracauer; Oxford University Press, New York, 1960. (Good for the aesthetics and concepts of film as art).
*Film as Art* by Rudolf Arnheim; University of California Press, Los Angeles, 1960. (Especially good for the physical and mechanical aspects of vision.)

(The first two also cover the historical development of the film. Much of this would prove valuable background.)

What we are studying is of course the film as an art form, and we are examining the best of this. Films may be placed in two general classifications according to Kracauer:

The story film-- that concerned with a narrative, a message, the sense of the theater.
The nonstory film--that concerned with the visual alone, the experimental, film-art for film-art's sake.

Pertinent discussion here:
Is the story film limited...is this approach true to the medium...is it a challenge for the producer and director? Can the film add to... equal...or fail literature...and the theater? Which of these classifications would you consider to be the dominant one today? Is the controversy between these two types a "black and white" issue?

Film may be said to possess two properties (Kracauer): (1) the basic property of all photography "the unique ability to record and reveal physical reality." (2) The technical properties--the most important of which is editing. In other words the success of the film depends on what is done with reality, how reality is manipulated, technically exploited and utilized.

A good point to discuss here is whether the cinema allows greater, more valid aesthetic perception of reality than other art forms. Compare this potential with the values of a strict, scientific reporting and description of reality.

The contemporary film is infinitely improved and more complex in a technical sense than early photography and "movies." Consider: quality of photography, quality of sound, color, 3-D experiments, special effects, quality of costuming and makeup, and techniques of editing. Yet the rationale of contemporary film makers--their aesthetic views and techniques--are perhaps becoming simpler and more direct.

There are experts today who sincerely feel that the cinema will become the major art form of the 20th century. Have students attack or defend this hypothesis...and support their views. What can we envision for the future with regard to the cinema...technically...aesthetically?

## ARCHITECTURE

Architecture differs from the other visual arts in at least two ways:

- It is basically three-dimensional, space and volume are the materials of architecture (as well as sculpture, the other "plastic" art).
- It is essentially functional, having a definite purpose.

The ultimate goal of architecture is beauty of form and proper function. It is this delicate and provocative balance that has caused architecture to be referred to as the "handmaid of the arts" and considered by many to be the most important (or perfect) art. This concept alone could provoke a great deal of discussion. Has architecture always been functional? "Form follows function" (Louis Sullivan) is one view of this balance on architecture. City planning also offers additional avenues for student exploration.

Frank Lloyd Wright suggests as the basis of architecture:

- The nature of materials
- The characteristic element--the 3 d dimension
- Integral ornament

He stresses an "organic architecture"--honest to its place, time, and man. Consider some of his work (Taliesin West, the Kaufmann House, the Johnson Wax building). It is strongly suggested that in this type of study the teacher adapt such material into a visual format (diagrams, drawings, etc.). Illustrated facts and terms become more meaningful.

All of this will be of little value if it is not related to the encouragement of value judgments. Unlike painting, sculpture, or other art forms, architecture--good or bad--is readily available to everyone. We live and function in architectural structures. What is needed are criteria for evaluation.

How would you react to LeCorbusier's comments on the Parthenon? "...there has been nothing like it anywhere or at any period...pure forms in precise relationships." Or to Wright's view that the age of the skyscraper (verticality--an arbitrary symbol of concentrated population, expediency, and commercialism) must give way to organic architecture (breadth--the true democratic spirit and the mode of the future, organic entity and beauty)?

# APPENDIX B

## OUTLINE OF HISTORICAL BACKGROUND

Any high school contemplating a humanities course structured chronologically, especially on the twelfth-grade level, would find a general historical outline valuable to both teachers and students.

Music, art, and English teachers may not have an adequate historical knowledge to provide background for the presentation of the various works. Also, it cannot be assumed that the student has retained, or for that matter obtained, a sufficient knowledge of history to equip him to relate artistic achievements to the "spirit of the times." Such an outline in the student's possession would provide him with a ready reinforcement and synthesis of historical concepts necessary to an understanding of man's cultural development.

The following outline of Western man is by no means ideal for any humanities course. Only an outline prepared by the staff of the school giving the course will serve its purposes. This is merely an example of what such an outline might look like and include.

Under no circumstances should any attempt be made to teach or "cover" the material in the outline. Students and teachers have a tendency to be drawn to outlines; therefore, caution must be exercised to avoid teaching "another history course."

I. Period to 500 B.C.
   A. Primitive Man
      1. Paleolithic Period (old Stone Age)
         a. It is important to realize that man did evolve, therefore, his motives and actions cannot always be evaluated by the modern standards. Man, at this stage in his evolution, was

probably still subject to many attitudes now associated with animal behavior. Much imagination must be used even to begin to ascertain the possible actions, beliefs, and motivations of paleolithic man.

b. Man, at this stage of development, was essentially a migratory hunter who lived in small groups. Consequently, he could not accumulate many material possessions; thus we have little evidence of his craftsmanship for interpretation.

c. Earliest man was primarily concerned with food, shelter, and protection. He was in a state of continual vigilance; fearing many things. Some anthropologists claim that paleolithic man was probably unable to differentiate between reality and unreality, animate and inanimate.

d. At this level, man may have had little feeling for individuality -- property was held communally. A time concept was required before man could begin to envision himself as an individual.

e. It is possible that primitive man could not comprehend natural cause. Man did not die, he merely changed form; thus necessary articles were buried with him. A belief in reincarnation developed and, as a possible consequence, a belief in a first ancestor or creator. Since this first ancestor may not have been human, he or she could have been expressed in half-human form. This might explain the Sphinx and Pan.

f. If primitive man viewed life as being made up of spirits, in order to defend himself, he may have tried to capture these spirits. This would account for the wearing of skins, animal-like dancing, and animal cave paintings e.g., animal frescoe paintings in caves at Lascaux in Southern France.

2. Neolithic Period (Generally considered to begin 6500 B.C.)

   a. Domestication of animals and plants caused a revolution in prehistoric society "Neolithic Revolution"

      (1) The reliability of an agricultural and pastoral life allowed for larger groups and semi-sedentary life--beginning of village community.

      (2) It was now possible to accumulate material belongings.

      (3) Since it required less time to obtain food, the resulting leisure time possibly freed the inventive capacity of man. During the nonplanting and nonharvesting periods, he could devote his time to song, dance, carving, and tattooing.

      (4) The hunter easily adapted to pastoral life but not to crop raising -- woman's position in society

increased as a result of her agricultural role. Appearance of priestesses and female dieties coincide with "agricultural revolution."

b. Religion reflected the needs of the people -- primary concerns were probably fertility and weather as evidenced by seasonal rites and rituals.

c. Priests acted as leaders -- they were an intermediary between man and the weather.

d. With the advent of the traction plow, c 3000 B.C., the reappearance of male deities may have been a result of the male's necessary role in land cultivation.

e. As the male began to play a role in agriculture, the conflict commenced between those involved in husbandry and tillage; e.g., conflict between Cain and Abel, *Genesis*, Chap. 4.

B. Early Civilized Man

1. Mesopotamia

a. Heavy reliance on river for irrigation -- possession of "upstream" became strategic.

b. The desire of the people to placate the persons or forces behind nature, and a greater organization of life, religious and other, led to wide priestly power. See: *The City in History* by Lewis Mumford.

c. Priests established warehouses for surpluses, thus freeing some men for crafts. Many of these craftsmen worked in the temples performing work which would please the gods. This marked the real beginning of the non-agricultural, dependent, city worker.
Examples of art: pottery seal engravings (minatures) (Possible relationship with Persian minatures).

d. Center of social life was the very ornate temple. Statues were carved for the temples as gods began to take human form.

e. Coinciding with the reign of Hammurabi was the development of the merchant class.

f. Beginning of writing, c 1800 B.C., brought recording of myths, epics, etc.
e.g., *Epic of Gilgamesh*, *Epic of Creation*.

g. Nonreligious art, mostly lowrelief sculpture, was concerned primarily with war and hunt scenes.

2. Egypt

a. Like Mesopotamia, Egypt depended heavily upon the river for her way of life.

b. Unlike Mesopotamia, Egypt evolved to a unified kingdom early c 1300 B.C. Little internal strife.

c. Geographical factors provided for natural defense and good communication.

d. The pharaoh was deified and deemed immortal -- pyramids. (Note: Art work inside tombs showed acts of kings and officials. Artist was freer in "non-eternal" portrayal of officials.)

e. During the breakdown of kingly authority, 2200-2050 B.C., secular literature first appeared in the form of protest by the scribes.

f. Generally, the Egyptian weather gods gave the people little cause for worry; consequently Egyptian literature was more concerned with immortality than in placating the deities. Likewise, authors, not having to appease angry gods, were allowed much more freedom of expression -- stories, proverbs, love songs.

3. Crete (Minoan Civilization)

a. A later development of civilization than in Mesopotamia or Egypt.

b. Primarily a seafaring people, dependent upon trade.

c. Light, free form of expression.

d. By 2100 B.C. the potter's wheel and writing were in use.

4. Hebrew Civilization

a. Began with Abraham c 1950 B.C.

b. Turning point in Hebrew history and real beginning of monotheism was Moses' exodus from Egypt.

c. Little evidence of ancient Hebrew art -- possibly due to "graven image" commandment.
See "Europa Duros."

d. Considerable artistic expression found in stories and songs, especially those of King David.
Reference: *Old Testament*

C. General Trends at End of Era

1. Beginning in 1700 B.C., barbarian raids caused cyclic upheavals throughout the Middle East.

2. Partially because of these conquests, the Middle East began take on a cosmopolitan-imperial appearance.

3. By 550 B.C., the Persians under Cyrus had placed the Middle East under one administration.

NOTES: Change in art in Egypt during the reign of Ikhnaton -- Atonism -- artists were freer, deal with human emotion and natural proportions -- scenes of pharaoh with his family -- Nefertiti -- literature conformed to everyday speech. (Examples available)

Immediately after **Ikhnaton**, there was a general reaction. A return was made to gigantic buildings and enormous stylized statues -- symbols of empire.

Rise of Zoroastrianism in Persia -- Gathas -- struggle between good and evil.

Egypt had abundance of stone in escarpment -- Mesopotamia lacked good building material -- relied upon brick construction which led to much use of the arch.

II. Period 500 B.C. -- 300 A.D.

A. Classical Greece

1. Geographical Factors

a. Mild, dry climate -- year-round agriculture

b. Mountainous -- communication difficult -- city-state development

c. Good natural harbors -- stimulant to trade

2. Major Historical Developments

a. Early Mycenaen Civilization -- c 1600 B.C. -- probable subject of Homeric epics

b. Dorian invasions, c 1300-1100 B.C., undermined Mycenaen and Minoan civilizations and resulted in Greek "Dark Ages" from 1100 - 800 B.C.

c. The "Dark Ages," abetted by the fragmentizing terrain, led to the development of the city-state (polis).

d. The Age of Colonization (800-600)

(1) A period of expansion into Asia Minor, Italy, France, Spain, and Egypt -- a result of overpopulation.

(2) Mediterranean trade resulted in emphasis on large farms; consequently society broke into land holding aristocracy, merchant class, artisans, and peasants.

(3) Aristocratic form of government predominated first century of this period, but as factions developed as a result of trade, aristocracies were slowly replaced by tyrannies. These tyrants often brought about needed reforms and were sometimes replaced by popular governments.
Note: Good commentary on policical change in Aristotle, *Politics*, Book III.

e. Golden Age of Greece (600-400 B.C.)

(1) The period of the Golden Age was centered in Athens and marks a high point in civilization.

(2) During the 6th century, the tyrant Pisistratus developed Athens' commercial character.

(3) Cleisthenes instituted democratic reforms in the early 5th century.

(4) Defeat of Persia in the 5th century brought Athens to a position of leadership and began Athenian imperialism.

(5) Rivalry between militaristic Sparta and imperialist Athens resulted in mutually devastating Peloponnesian War (404 B.C.), which in turn marked the beginning of Greek decline.
See: Thucydides, *History of the Peloponnesian War*, especially Pericles' "Funeral Oration."

f. Period of Decline (400-200 B.C.)

(1) Sparta, though victorious, was too weak to control Greece and from 400-350 the balance of power shifted as a consequence of several wars.

(2) Philip of Macedon and Alexander the Great conquered Greece and much of the Eastern Mediterranean.

(3) The Hellenistic period, following the conquests of Alexander, was a period of cultural achievement but also a period of continual strife, thus paving the way for Roman conquest.

3. Characteristics of Classical Greek Civilization.

a. The ideals of the Greeks were expressed by Socrates and Aristotle: "Know thyself" and "Nothing in excess."

b. Greeks were constantly striving to find order in nature and transfer this order to society. This can be illustrated in their preoccupation with logic and law. "Without order there can be no freedom."

c. The Greeks searched for the "ideal." This is seen in their heroes such as Alcibiades and their sculpture. They were somewhat limited in their expression by the concept of cosmic order--the bounds of harmony.

d. Nature and society were viewed as a unity.

e. Emphasis on the mean -- reason, balance, simplicity.

f. Although the use of reason is paramount in Greek thought, there is evidence in their writing and actions that there was cognizance of the fallibility of complete reliance on reason; e.g., Oedipus, death of Socrates, slavery, etc.

g. The period of political decline was also a period of artistic greatness -- but the art of this period reflected the decline and weakness of Greece; e.g., change in sculpture, Plato's condemnation of the humanities, etc.

h. Primary among the reasons for the decay of Hellenic society was the inability of Athens to adjust to her role of commercial leader, "first among equals." When she needed cooperation from the other city-states, she instead turned to imperialism. What she glorified most in her art was what she had been, not what she was.

i. Greek religious belief certainly influenced its art and literature, but religion did not limit expression as it did in Mesopotamia and Egypt, or even Europe in the Middle Ages. Inquiry and criticism were cornerstones of Greek life. There was no "divine right" theory in evidence as there was in Ancient Egypt and again in Medieval Europe.

j. Independent nature of each city-state gave variety to Greek culture -- later it provided for the weakness resulting in foreign conquest.

k. The Greeks were among the first to free man's thought -- remove the chains of superstition -- free, open discussion and criticism were in evidence (but not always tolerated); e.g., Socrates and Xenophanes.

l. The emphasis was on an esthetic life not on a fear of death or disaster. Fate played a part in life, as did the gods, but the center of expression was man himself. Beginning of humanism--religion offered little in the way of afterlife.
Note: Near the end of this period, the Greeks turned to religions which promised immortality.

m. Hellenistic civilization preserved Hellenic culture and spread it, giving it an oriental flavor. Hellenistic art also tended more toward the natural than did the Hellenic; e.g., "Dying Gaul."

n. It must be remembered that the many important cultural attainments of the Greeks were the expressions of a small minority. The masses -- peasants, foreigners, slaves -- were for the most part not responsible for, nor affected by, the intellectual, political and artistic achievements.

B. Classical Rome

1. Geographical Factors

a. Rome lacked mineral resources and harbors -- trade was difficult.

b. Fertile soil and Mediterranean climate were conductive to agrarian society.

c. Lack of substantial natural barriers made the peninsula subject to attack--like Sparta, Rome developed along militaristic lines.

2. Major Historical Developments

a. Between 12th and 6th centuries B.C., the peninsula was settled by the Etruscans.

(1) Etruscans were possibly from Asia Minor and brought some culture akin to Greek; e.g., alphabet.

(2) Etruscans were skilled in metallurgy, construction (arch and vault), and trade.

b. Founding of Rome, c 753 B.C.

(1) Legendary founding by Romulus and Remus.

(2) Government was essentially monarchistic with some checks by an aristocratic legislature.

c. Period of the Republic (509 - 27 B.C.)

(1) Overthrow of the monarchy in 509 B.C. by jealous Senate marked beginning of republican government in Rome.

(2) Greed for land was primary motive for imperialism. This imperialism by 265 B.C. made Rome master of the peninsula but not without serious social consequences:

(a) Long army service forced small farmers to lose farms and consequently the land fell into the hands of wealthy aristocracy

(b) New land acquisitions made it possible to continue agricultural economy

(c) Constant war and subsequent occupations placed a high premium on militarism to the neglect of cultural growth (similar to Sparta)

(3) Period between 509 B.C. and 287 B.C. was marked by conflict between patricians and plebians which resulted in governmental reforms and law codes; e.g., *Twelve Tables* and *Hortensian Law*.

(4) Period of 264-146 B.C. dominated by wars with Carthage (Punic Wars) culminating in Roman victory and complete destruction for Carthage.

(a) Victory over Carthage brought Rome into conflict with East and began her period to conquest.

(b) Conquered areas provided cheap grain -- end of small farmer -- widespread unemployment in cities. Slaves captured in wars replaced small farmers.

(c) Rise of middle class to meet needs of expanding Rome -- government contracts, publicans.

(d) Rome was a nation largely of slaves and parasites -- luxury brought moral transformation.

(5) Period from 146-46 B.C. was characterized by internal strife (dictatorships, class conflict, slave uprisings) and foreign conquests.

- (a) Epicureanism and Stoicism were philosophies of upper class -- lower classes accepted oriental mystic cults.
- (b) As conquest spread, Hellenistic culture became more influential.
- (c) Really a period of social decline and chaos, some of Rome's greatest cultural achievements were made near end of period. Lucretius, Cicero, etc.

Note: Here is an opportunity for some reflection on how often great artistic and literary works appear in the decline of a cultural cycle; and also how their appearance is not much connected with political developments.

- (6) Dictatorship of Julius Caesar (enlightened despotism)
  - (a) Made reforms which solved some of the internal problems.
  - (b) Furthered conquests into Northern Europe.
  - (c) Death of Caesar brought more civil strife, but stamp of caesarism was permanent.

d. Roman Empire (27 B.C. - 476 A.D.)

- (1) Early Empire 27 B.C. - 284 A.D.
  - (a) Transformation of Rome from a city-state to a cosmopolitan empire.
  - (b) Form of government was essentailly a monarchistic, military dictatorship, or in some cases, a dyarchy (Emperor and Senate).
  - (c) Rome expanded to all of Mediterranean and much of Western Europe.
  - (d) Republican institutions exchanged for peace and security -- Pax Romana.
  - (e) After Augustus the Empire began to decline as a result of poor rule and other widely debated reasons. There was a temporary resurgence of power under Hadrian, Trajan, and Marcus Aurelius.
  - (f) Germanic barbarian invasions began c 100 A.D.
  - (g) This period marks highest achievements in Roman civilization.

3. Characteristics of Classical Roman Civilization

a. True genius of Romans can be found in fields of law, engineering, science, and government -- in the fine arts they copied the Greeks for the most part.

b. Roman civilization suffered from an inability to assimilate the many ideas her trade and conquests brought in.

c. Militaristic emphasis stifled the fine arts to some degree.

d. Roman religion was essentially a Graeco-Egyptian import. During the Empire, Mithraism (from Persia) became dominant.

e. The Stoic philosophy had a strong influence on literature; e.g., Seneca, Epictetus, and Marcus Aurelius.

f. Roman architecture combined Greek and Etruscan traditions with Roman engineering genius.

g. Architecture and sculpture were monumental, symbolizing power and grandeur. The sculpture especially depicted the vanity and pride of the Roman aristocracy. The Romans utilized space to symbolize universality.

h. Roman sculptors were more concerned with natural representation than Greeks. Emphasis was on the face.

i. The masses of people were not really involved in the philosophy, religion, or art usually associated with Roman Civilization. Their life was dismal, and they searched for something which would promise hope. At first they found this hope in Oriental mystic cults and later in Christianity.

III. Period -- 300-1300

A. Although this was a period of wide cultural and political diversity, Christianity provided a thread of continuity in Western Europe. Beginning with the acceptance of Christianity by the Emperor Galerius in 311, Christianity rapidly rose to a position of dominance in Western public life, a dominance which only began to fade in 1300 in face of rising secularism.

B. Early stages in the development of Christianity.

1. Life and teachings of Jesus Christ.

2. Early Christianity suffered persecution within Roman Empire.

3. The widening gap between "Christian ideals" and "Christian practices" resulted in a series of heresies, schisms, and transformations.

4. Reasons for the successful rise of Christianity within an alien atmosphere:

a. Ability of early missionaries -- Apostle Paul

b. Composite character of Christianity -- borrowings from many sources

c. Women were accorded full rights of participation

d. Brutal persecution martyred Christians and lent strength to the movement

        - e. Concept of equality before God and promise of afterlife appealed to the lowly masses
        - f. Unlike the founders of many existing religions, the founder of Christianity was not mythical but a real historical figure
    - 5. Emperor Galerius issued toleration edict in 311, and, later in the same century, the emperor Theodosius made Christianity the official state religion of the empire.
- C. Historical Developments from 300 to 1000.
    - 1. Western Europe
        - a. A period marked by the decline and eclipse of Roman authority by 476, and the consequential breakup of the former Empire into petty states and nuclei of future national states.
        - b. Continual political and social fluctuations due to waves of barbarian invasions.
            - (1) From 100 - 800 various Germanic tribes invaded the Empire.
            - (2) During the 9th and 10th centuries Europe was subjected to raids by the Norsemen.
            - (3) Beginning in 7th century, the Muslims threatened Europe for two centuries.
        - c. Period of political and economic revival under Charlemagne, followed by a general shift to feudalism.
        - d. In general, cultural activities were those maintained or pursued by the Christian Church.
    - 2. Eastern Empire -- Byzantium
        - a. Byzantine Empire had its beginnings under Constantine in the 4th Century.
        - b. For the most part, the Byzantine Empire enjoyed power and prosperity until its fall to the Ottomans in 1453.
        - c. Byzantine civilization was exposed to Oriental influences and tended to be relatively conservative.
        - d. Byzantium's relative wealth provided for a flourishing cultural life as well as an effective defense against Oriental and Muslim encroachment.
        - e. Byzantine government was essentially one of theocracy or "caesaropapism", despotism, and paternalism.
        - f. Byzantium served as a bastion for Orthodox Christianity in the East -- its cultural influence on Eastern Europe and Russia was considerable.
    - 3. Islamic Civilization
        - a. New religion of Islam (Muslim) began with Hejira of Mohammed, the Prophet, in 622.

b. Islamic expansion reached its zenith under Ommiad dynasty by 750 -- the empire encompassed Spain, North Africa, the Near East (exclusive of Byzantine Anatolia), and reached far into Southeast Asia.

c. Islamic culture was a mixture of Christian, Hebrew, Oriental, and Hellenistic.

d. Islamic influence on Western civilization is important:

(1) Provided a basis for Medieval Scholasticism

(2) Contributions in literature, architecture, mathematics, and science were profound. e.g. literary effect on French love poetry: Bocaccio and Chaucer; influenced Gothic architecture; arabic numerals, etc.

(3) Indelible stamp on Spanish culture

4. By the end of the tenth century, a noticeable transformation was taking place in Western Europe.

a. National states, as we know them, were beginning -- England under William; France under Hugh Capet; traces of national consciousness in Northern Spain; kingdoms in Denmark, Norway, and Sweden.

b. Feudalism had encouraged localism, but it also provided for a semblance of security -- barbaric raids had diminished and in some cases the barbarians had colonized Western Europe.

c. With the coronation of Charlemagne, a controversy over the extent of temporal power to be exercised by the Church began which would eventually culminate during the Protestant Reformation.

D. Historical Development from 1000 to 1300.

1. The greatest single factor characterizing this period was the Crusades (1096-1291).

2. Although the Crusades failed to achieve their initial goal of permanently rescuing the Holy Land from the Saracens, the results of this 200-year adventure helped mold European civilization for centuries to come.
Note: Care must be taken not to exaggerate the role of the Crusades in the transformation of Medieval Europe into Modern.

a. Rise of Italian commercial cities -- Venice, Genoa, Pisa -- provided economic atmosphere for Italian Renaissance. Constantinople was eliminated as a middleman.

b. Breakdown of serfdom resulting from nobles need for money and absence during Crusades.

c. Increased demand for Eastern products.

d. Strengthening of national monarchies.

        e. Development of the spirit of adventure and exploration prerequisite for the Age of Discovery in the 16th century.

    3. An economic revival had begun in Europe by 1000.

        a. The rise of urban centers as a result of increased commerce and industry.

        b. The craft and trade guilds came to dominate much of urban life.

        c. Feudal economy provided for social stability.

    4. Development of national states with centralized governments began.

        a. New trade and industry resulted in a rising middle class which in turn favored centralized government under a strong and sympathetic monarch.

        b. New weapons allowed for peasant armies and forced the knight into obsolescence.

        c. Semblance of legislative,governmental bodies found in France and England by the end of the period.

        d. England had already made important strides toward aristocratic checks on absolute monarchy by 1300.

    5. Late medieval Christianity differs from that of the period 300-900.

        a. Economic and political security, urbanization, and Eastern influence tended to make Church more worldly in outlook -- more concerned with man's life on earth.

        b. Rise of monastic orders -- many achievements in education, science, and preservation of classical learning.

        c. Power of Church diminished as strong secular leaders disputed Church's role in national affairs.

E. Characteristics of Medieval European Civilization

    1. The so-called "Dark Ages" are being reassessed by historians, and the consensus of opinion is that they were hardly "dark." This reevaluation of the early Middle Ages is based on the contention that much of importance occurred during this period which paved the way for the Renaissance and even Modern Era. Two great religions, Christianity and Islam, reached their zenith during this period. The barbarians raided, settled, and ultimately were conquered. Slavery was nearly abolished, and serfdom was on the decline. Common law and legislative government had their beginnings, and man reached new artistic heights with the Gothic cathedral and Dante's *Divine Comedy*. All of this, and considerably more, could not have risen out of complete chaos and decadence. True, the early years following the fall of Rome were not a time of high cultural attainment, but it must be remembered that culture thrives on prosperity and esthetic desire, and

barbarian chiefs made poor patrons of the arts, nor was the Church the patron in the 6th and 7th centuries that it became in the 13th and 14th.

2. It is difficult to exaggerate the influence of the Christian Church on Medieval civilization -- the centuries between 300 and 1300 have been referred to as the Age of Faith. Regardless of the abuses committed, the positive achievements of the Church may have offset the abuses. During the early Middle Ages the Christian Church offered Medieval man hope and promise of better things to come. It was the Church that provided education and vocational training for the small minority of people who were to lay the foundations of a new era. Monks provided Renaissance man with the classical heritage necessary for the birth of humanism. While the Church made some concessions to barbarism and greed, these were relatively minor concessions, and they were a result of the need to survive in difficult times. The role of a religious institution during a time of strife is still undecided.

3. Although the main emphasis here is on the evolution of Western civilization, the influence of the East cannot be ignored. Byzantine, Muslim, Oriental and Judaic culture influenced Medieval Europe.

4. Charlemagne, Otto the Great, William the Conqueror, and others kept alive a spirit of independent centralized government.

5. Concerning the barbarian invasions which ultimately brought defeat to imperial Rome and economic and political upheaval to much of Europe, the historian is hampered by too little objective knowledge. Tacitus, the Roman historian, has provided most of what is known about ancient Germanic society, and his testimony is subject to much suspicion. It is known, however, that the Germanic barbarians, despite their ruthless destruction of classical society, contributed much to modern civilization. Common law, the contractual concept in government, and the idea of honor and loyalty as being necessary for national government can be partly traced to barbarian origins. There is even reason to suspect that the barbarians provided a dying Roman civilization with a new vitality.

6. Education in the Medieval period was a forerunner of our modern institutions especially as seen in the development of the universities.

7. Changes in society during the Middle Ages also paved the way for economic and cultural advance usually associated with the Renaissance. As urban centers grew, communication became easier. Also the rising urban middle class was soon to support exploration, the arts, centralized government, religious reform, and, later, democracy.

8. Art during the late Middle Ages was dominated by achievements in architecture, especially the Gothic style. The Romanesque flourished to some degree in the 11th and early 12th centuries, but it was in the Gothic of the 12th and 13th centuries that medieval man expressed himself. It was the embodiment of the importance of life on earth. Its esthetic appeal reflected the humanist trend. Its construction reflected the scientific, engineering, and craft genius of Medieval man.

9. Literature, perhaps most accurately, expressed the temper of Medieval man. The influence of humanism was strong as literature became more securlarized and even pagan in some cases. Coinciding with the rise of national states, literature was written in the vernacular as well as Latin. Early vernacular literature was in the form of the heroic epics. (It must be remembered that these epics, such as the *Song of Roland*, expressed the ideals of early medieval man, not necessarily the realities of his actions.)

## IV. Period: 1300 - 1750.

Note: The Modern Era (1750 - present) is generally characterized by such concepts as nationalism, international large-scale industry and trade, international relations, division of church and state, moves toward popular government, and the autonomy of the arts. If these characteristics are totally or partially representative of our modern era, then the period from 1300 - 1750 is difficult to label as modern, yet, in many ways it defies inclusion as Medieval. Therefore, historians frequently resort to calling this period the Age of Transition.

### A. Economic Development

1. The early part of this period was characterized by the rise of wealthy commercial cities especially in Italy. This new wealth was in part responsible for the Renaissance and its early development in Italy.

2. A spirit of adventure and exploration beginning with the Crusades, expanded with the Polos, and culminated in the worldwide exploration of the 16th century.

3. The result of the so-called "Age of Exploration" (1492-1650) was the economic transformation of Europe, and, to some degree, the world.

   a. The early explorers claimed their discoveries for their nations, not themselves.

   b. "Gold, God, and Glory" suffice as partial explanation for early exploration and colonization, but "Markets, Materials, and Mercantilism" better describe the motives for later exploration and especially colonization.

        (1) Primary among the causes for exploration was the desire to get the products of the East and to bypass the Italian city-state middleman in doing so.

        (2) As exploration for routes to the East was partially successful, the decline of the Italian cities and the ascendency to prominence of nations on the Atlantic seaboard occurred.

    c. The discovery of new lands, and the desire to claim and maintain these areas for purposes of trade and prestige, led some European monarchs and merchants to support colonization.

    d. As colonization took root, and competition between nations increased, the mercantile theory was put to use by nations not wishing to share the spoils of discovery. Trade monopolies developed.

    e. Naturally, if mercantilism was to work, the governments of the trading nations had to take an active part in business affairs--protection of trade routes and colonies, granting of charters to monopolistic trading companies, creation of protective tariffs, and control of colonies to insure trade monopoly for the mother country.

    f. The increased flow of gold into Europe, first through Spain, stimulated the use of national currency and banking. It also allowed for taxation in money rather than "in kind".

    g. New products increased demand and ultimately raised the standard of living.

    h. As Europe spread its economy and control around the world, it also spread its cultural influence. European colonies were the nucleus of future nations which, though eventually independent, still bear the stamp of European background.

    i. Medieval trade and craft guilds, originally designed to provide local protection for merchants and artisans, gave way to a rising capitalism and national government protection. Unable to adapt to large demand for goods and worldwide trade, the guilds were replaced by trading companies and petty capitalistic industries (domestic system).

4. Europe, by 1750, had been transformed from a continent of autarkic manors and towns to economically dependent nations. Public demand would no longer allow for self-sufficiency. Economy was entering the modern era with the Industrial Revolution just around the corner.

B. Political Development

1. As feudalism declined, national states took form. By the end of the Middle Ages, England, France, Norway, Sweden, and

Spain had either achieved nationhood or were well on their way. National unification movements and dynastic solidifications during the early part of the Transition Period resulted in the appearance of Austria, Portugal, Holland, Prussia, and Russia. Italy and Germany, for many reasons, remained divided and came under the nominal classification of the Holy Roman Empire.

2. The characteristic form of government during this period, with some exceptions, was autocracy.

   a. The predominant form in which autocracy expressed itself was absolute, divineright monarchy

      (1) Wealth from trade strengthened the monarchy.

      (2) Nobility - as a result of losses in the Crusades, modernization of warfare, and the breakdown of serfdom - was no longer in a position to oppose the monarch.

      (3) Rising merchant-industrial class supported kings against nobles and Church in return for economic advantages of nationhood and centralized authority.

      (4) The prestige of empire, the increased standard of living, and religious struggles tended to enhance the power and popularity of the monarchy.

      (5) For a brief time, the doctrine of "divine right" rule was tolerated and even believed in some cases -- insurrection against the crown was insurrection against God.

   b. Autocracy was not uniform throughout Europe in regard to degree or quality of absolutism.

      (1) The ideal of absolutism was Louis XIV of France -- Louis was the state!

      (2) Absolutism was not all bad, especially if it took the form of paternalism or "benevolent despotism" as it did in Prussia under Frederick and Russia under Catherine. Also, absolute rulers often, though ruthlessly, added to the well-being of their nations, as can be seen in the beginning modernism in Russia thanks to Peter the Great.

      (3) England, more often the exception than the rule in European politics, had begun advances toward popular rule as early as the 12th century. In the 17th century, the power of the monarchy was reduced to insignificance by an insurgent Parliament. Government had passed from the rule of one to the rule of several.

      (4) The ever-rising middle class at first supported the king to gain an environment conducive to economic growth, but as soon as this was achieved, their

jealousy of noble status and privilege became unbearable and the seeds of democratic, or bourgeois revolution were sown.

(5) The spirits of "government present" and "government to come" were embodied in the works of Machiavelli and Locke. Machiavelli expressed in the *Prince* the individual opportunism which was to govern political actions for centuries. Locke described the trend of the future toward a popular government, government based on the consent of the governed and subject to natural laws.

C. International Development

1. National borders and national empires bred international disputes. War certainly was not unique to the Transition period, but nations with national loyalties, equipped with new weapons, and conflicting ambitions, promoted warfare from its petty medieval character to continental conflagration. It would take an Alexander, Saladin, Attila, and Genghis Khan combined to equal the destruction of the Thirty Years War.

   a. Often the wars of the early Transition period began over religious issues. But more often than not, these issues were merely a pretext covering up the basic issues of national greed and pride.

   b. Later in the Transition Era, wars which began, for whatever reason, between two antagonists tended to expand until they encompassed most of Europe and at times were waged on other continents in addition. Prominent as reasons for this contagious nature of war were the prevalent theories of "balance of power" and "power politics."

   c. Since the former temporal power of the Catholic Church was reduced as a consequence of the Protestant Reformation, the princes of Europe lost an important arbitrator of peace. "Balance of power" was a poor replacement for papal authority as a peace determiner, and international government is still a hope of the future.

2. The Transition Period saw the rise of maritime England to a position of authority in power politics and a leader in empire building. This was accomplished at the expense of Spain, who, after a century of glory and wealth during the 16th century, rapidly deteriorated to a second class power.

3. The concept of power politics may possibly be a natural reaction in a world of national states, but it received literary acknowledgment in the writing of Machiavelli. "Do unto others before they get a chance to do it to you." Machavelli's political opportunism, or, as it is now referred to, realism, was flexible enough to be applied to individual, national, or international affairs.

D. Religious Development

1. Although the Protestant Revolution began as a religious reform movement, many of the supporters of Luther and the other Protestant leaders were motivated by other than deep religious convictions.

    a. During the Middle Ages the controversy among civil and religious leaders over papal temporal authority burned, sometimes as a blaze, again only as an ember. There was a continual thread of discontent from the coronation of Charlemagne, the investiture controversy of Otto and Henry, the preachments of Huss and Wycliffe, to the posting of the *Ninety-five Theses* in 1517.

    b. Many secular princes were jealous of papal authority. The religious devotion and loyalty required by the Roman papacy overran the demands of the monarchs for the national and patriotic service of their subjects.

    c. The Church and the Princes were competitors in the acquisition of land.

    d. The middle class, concerned as it was with the materialistic world, often threw its weight with the king in order to escape Church taxes.

    e. General corruption in the hierarchy of the Church (often exaggerated), viewed as necessary during the Middle Ages, was no longer acceptable to the devout but secure intelligentsia.

2. The Reformation (Protestant Revolution) and the Counter-Reformation changed the course of European civilization; and this change was not restricted to the spiritual vein.

    a. Europe tended to divide along religious and geographical lines. Protestantism in the north, Catholicism in the south.

    b. Medieval religious unity was replaced by a fragmentized, and therefore weaker, spiritual life.

    c. There was a marked return to faith in the 16th century. The Protestants embraced the Bible; the Catholics, the Church. Consequently, free thought and humanism suffered a temporary setback.

    d. As competition increased between the rival churches, they began to stress the training of youth, and education increased; e.g., Jesuits.

    e. To counteract the trend toward Protestantism, the Catholic Church made extensive reforms at the Council of Trent.

    f. The national state, even when Catholic, had achieved superiority over religious authority.

    g. The removal of Church restrictions and taxes on the Protestantized middle class allowed for the economic expansion demanded by an increasing population and world markets.

h. Democratic reform fared best in Protestant environments, because the evolving Protestant sects had comparatively less centralized power.

i. The trend toward national churches seemingly accelerated religious intolerance and indirectly provided colonies for the newly founded empires.

E. Social Development

1. Population increased as a result of the higher standard of living.

2. A higher political position was accorded to the middle class.

3. As infant capitalism began, a new working or laboring class developed. Inhabiting cities as its members did, they had more opportunity for education and communication, therefore a class consciousness slowly developed, a consciousness which has never really developed among the peasants.

4. The city became the dominant social unit. Whereas the early towns often existed for the benefit of the countryside, the rural areas now existed to support the cities.

5. Medieval serfdom had been replaced by peasantry. The peasant was not "bound to the land" as had been his predecessor, but he was as fully dependent upon the landowner for whom he worked. In most European nations the peasants were the vast majority but the weakest force in the society.

6. Whereas Medieval town life had been dominated by the guild and Church, city life in the Transition Period was not. City dwellers found new forms of social interaction and entertainment, and it was generally autonomous.

F. Cultural Development

1. Art and Architecture

a. Renaissance architecture was essentially a rejection of medieval Gothic and a partial return to the Classic. It did, however, have a Renaissance characteristic especially expressed through ornamentation. Later, Baroque architecture - Italian influence - stressed formality, heaviness, and rich ornamentation. Both tended to emphasize design rather than engineering. Classical architecture with adornment -- Baroque resulted from demand for pomp by patrons. Further demand of this nature resulted in the Rococo style in France.

b. Renaissance art stressed harmony and the human body. Landscape, even after development of perspective, merely enhanced and supported the center of attraction, the human form. Subject matter became secular in some cases, and new media provided for much diversity. Portraits were popular. Religion was still important as a subject as intensity of religious fervor mounted in Spain. (The expulsion of the Moors hastened by a call to religious zeal and Counter Reformation.) Nudes reappeared as subjects. Rise of burgher subjects of any everyday nature. Rembrandt was still motivated by religion but others not so. Middle class patrons wanted individual pieces of art, not big units. These individual pieces had to stand on their own merits. Real naturalism cameeto the North where empirical science was strongest. Germany stressed landscape since the countryside was relatively wild. Protestantism rejected the visual arts for a time considering them a form of idolatry, but embraced music and literature.

2. Literature -- Early Renaissance literature rejects the Medieval. There is a general return to the classic style; emphasis on form, deep emphasis of emotional appeal, a return to religion as an influence in England during Protestant, Puritan period; e.g., Milton. Literature was from the mind not the heart; e.g., Johnson and Swift. Development of the novel. Fielding - *Tom Jones*. Essays developed with Rabelais and Montaigne. Development of drama -- Shakespeare. Secularism and vernacularism in Renaissance. Neoclassicism. during Age of Reason in late 17th and early 18th century. Romanticism seen in Rousseau. Political writers appear - Machiavelli, Locke, Hobbes.

3. Music -- Music moved from comparative simplicity in the 13th century to great polish and expressiveness in the 18th century. Music was oriented in the early centuries to churchly rather than secular themes. France and Italy are the early musical leaders. Secular becomes prominent as new forms develop. Polyphony develops in 15th century Netherlands. Contrapuntal devices are established, and religious music redevelops. The 16th century saw a development of vocal polyphony on which the Protestant Reformation had much effect. The Baroque period follows and brings a great development of instrumental polyphony. This occurs as music in Northern Europe grows in a setting of aristocratic patronage. It included much that is large in scale, spectacular, dramatic, and a revolt against polyphony toward homophony.

4. Philosophy -- Age of Reason after Renaissance. The Renaissance stressed the individual and sacrificed the group. The tyrant was an individual par excellence. Humanism was transformed from an imitation of classics to a faith in the ability of man. The classical studies stimulated the humanists. Scientific theory led to Deism, and Deism led to Pietism. Kant - Idealism, Locke - empiricism. Descartes - scientific method and Dualism. Spinoza - Pantheism. Influence on math and science. Reason would conquer the world. Man can solve all problems -- rejection of supernatural, mythical, emotional, Natural law.

V. Period: 1750 - 1914

A. Beginning of the Modern Era

1. The spirit of inquiry and challenge which had risen during the Renaissance had been accelerated during the Age of Enlightenment. Reason had triumphed in science, religion, economics, and the arts. A reaction to the glorification of reason was beginning to set in the form of Romanticism and Idealism. Yet reason had seemingly neglected to exert its influence on one important aspect of man's ordered life. Autocracy, with the exception of England, was still the standard form of government throughout Europe. Absolutism, at least in that form, was the antithesis of reason. Thus, before giving way to Romanticism, reason directed its influence toward divine right monarchy.

2. The worldwide trade developed after the 16th century coupled with the scientific discoveries of the Renaissance and Enlightenment had laid the groundwork for an industrial revolution. Demand brought supply, and the demand was great by the end of the 18th century. World markets, as well as domestic, cried for manufactured goods.

3. Although the Age of Reason had produced much in art, literature, music, and science, the rational, unemotional attitude of the times perhaps found its best expression in science. In the fine arts, the emphasis of reason tended to stylize modes of artistic expression. As a result, the reaction to rationalism was Romanticism.

B. Liberalism, Nationalism, Industrialism 1750 - 1914

1. Major Historical Developments

a. Democratic Revolutions 1750 - 1800

(1) American Revolution

(a) Declaration of Independence expressed liberal natural rights theory of Locke.

(b) First colonies to develop national consciousness.

(c) Not a class revolution in modern sense, but more aristocratic than "mob-rabble" in leadership.

(d) Reaction to central rule of England -- Articles of Confederation. Articles fail and are replaced by centralized authority under the Constitution.

(2) French Revolution

(a) First continental nation to overthrow absolutism.

(b) Extremes of radical phase of revolution encouraged reactionary attitudes in neighboring governments.

(c) Revolutionary principles of "Liberty, Equality, and Fraternity" spread throughout Europe despite radicalism and efforts to repress revolutionary sentiments.

b. Romanticism and Reaction 1800 - 1830

(1) Napoleon Bonaparte dominates European scene.

(a) Napoleon reestablished political autocracy in France but made many needed reforms.

(b) Ideals of French Revolution spread by Napoleonic conquests. Likewise a feeling of nationalism began in nations forced under Napoleonic control.

(2) Congress of Vienna attempted to "set the clock back" to the Old Regime.

(a) Small nationalist uprisings were crushed by the Quadruple Alliance.

(b) By 1830, Liberalism had begun to turn the tide against Reaction, and political independence and reform movements were successful; e.g., Latin America, Belgium, Greece, France.

c. Reform, Nationalism, and Balance of Power, 1830 - 1914

(1) Democratic, political, and social reforms gradually emerged as major concerns in the domestic life in most Western nations.

(a) Franchise and labor laws in England.

(b) Political experiments in France resulted in republican government in 1875.

(c) Jacksonian democracy and abolition of slavery predominated in United States.

(d) Russia remained autocratic.

(2) Nationalism took many forms during 19th and 20th centuries.

(a) Italy and Germany became unified.

(b) Minorities struggled for self-determination in Austrian and Ottoman empires.

(c) New Imperialism justified on grounds of nationalism - desire for empire, especially by new nations, Italy and Germany, and modernized Japan.

(d) United States pushed from Atlantic to Pacific (Manifest Destiny) and became involved in Caribbean and Pacific affairs.

(e) Irredentism, submerged nationalities, and nationalist-imperialist rivalries were responsible in part for World War I.

2. Economic Development, 1750 - 1914

   a. Industrial Revolution began in England but spread to Continental Europe and United States.

      (1) Caused primarily by the demand for manufactured goods and the availability of raw materials and capital.

      (2) Results of Industrial Revolution shaped Western civilization.

         (a) Class-consciousness developed among factory worker class. They fought for political rights and government protection from the evils of the factory system through 19th and early 20th century.

         (b) Evils of factory system eventually brought about labor union movement and government interference in business. Various types of socialist-communist groups rose in opposition to capitalism; e.g., Marx, Fourier.

         (c) Laissez-faire philosophy of Adam Smith was popular in early 19th century but it gradually faded as protective tariffs and government regulation appeared as a result of labor's role in politics and economic nationalism.

         (d) By 1870, new sources of power, highly refined machinery and production methods, and large scale private enterprise marked the beginning of the Second Industrial Revolution.

         (e) Better and faster production methods demanded more markets and more raw materials, therefore, manufacturing nations turned to imperialism as a remedy.

         (f) Large accumulations of capital and virtually unrestricted private economic activities led to monopolies and cartels.

         (g) The Industrial Revolution combined with the mechanization of agriculture threw the balance of population to the cities.

3. Cultural Developments, 1750 - 1914

   a. General Trends

      (1) Much of intellectual expression represented a revolt against the Enlightenment.

      (2) Rapidly developing science and industry had a profound influence on the fine arts both in terms of subject matter, media, and style.

      (3) Intellectual expression was essentially eclectic - innovation and revolt were general characteristics.

(4) Better communications media, further urbanization, and mass education provided a considerably wider consumer base for products of the artist.

b. Painting and Architecture

(1) The Romantic movement began later in painting than in literature or music. France, the art capital of the West, was intoxicated by the French Revolution and Napoleon, and this state of mind found its expression in the neoclassic style of the Academy and David. This was in marked contrast to the Rococo style of the Old Regime. This trend even found sympathy in the United States as seen in the neoclassic architecture of Jefferson and the painting of Stuart. (Roman republicanism seems to have been confused with democratic republicanism.) In England Neo-Gothic was popular.

(2) The Romantic movement had its beginning around 1820 in France. The first artists to show the Romantic influence were Gericault, Delacroix. Gericault expressed Romantic concern for the humble, common, and lowly in his "Raft of the Medusa." Delacroix glorified the past, the exotic, and the spirit of independence and freedom.

(3) As romanticism and neoclassicism gradually lost meaning for some artists, Realism took hold in France. Realism attempted to portray life as it really was, not as it was supposed to be; e.g., Courbet. Later Social Realism appeared as an indication of social criticism.

(4) Achievements in physics and a rejection of naturalism influenced a group of painters to experiment with light and color and to develop Impressionism. This break with the traditional representative form was a forerunner of the multiple styles characterizing the 20th century.

c. Literature - Styles and Influences

(1) Romanticism - Mid-18th century beginning -- reaction to primacy of reason in Enlightenment; rejection of intellect as prime mover in life; worship of nature; defense of liberty and reform; anti-rational, mystical; nationalistic, exotic -- Keats, Hugo, Goethe, Byron, Shelley.

(2) Realism - peak in the mid and late 19th century - influence of Industrial Revolution and rejection of middle-class ideals; individualistic; restrained. Dickens, Flaubert, Howells.

(3) Naturalism - late 19th century - attempt to make realism; influence of Darwin; laws of human development; pessimism; harsh realities of life; basic

weakness of man; man's inhumanity to man; Zola, Ibsen, Dreiser, Chekhov, Hardy.

d. Music -- Styles and Influence

(1) Romanticism - appeal to emotion; rising national consciousness; revolt; Beethoven, Wagner.

(2) Impressionism - Debussy

e. Political and Social Thought

(1) Beginning with Rousseau - revolt against reason - conscience over reason; idealism of Kant and Hegel.

(2) Influence of Darwin - Social Darwinism; historical determinism; laissez-faire; and individualism justified.

(3) Anti-intellectualism -- revolt against reason; moderates - James and Freud search for limits and restrictions on reason; radicals completely reject reason - Hardy.

(4) Rejection of democracy - influence of Nietzsche; racism; Social Darwinists; question natural goodness or rationality of majority.

VI. Period: 1914 to Present

A. General Characteristics

1. A period marked by pessimism, disillusionment, and scepticism. Little evidence of the optimism characteristic of 19th century. Two worldwide conflagrations, a depression, and a cold war have given 20th century man little confidence in the future.

2. Retreat from reason. Considerable emphasis on the emotions, intuition, and action. Manifestations are seen most clearly in Facism. Strong influence on art, music, and literature.

3. Age of violence. Possible influence of Social Darwinism and Nazism.

4. "Emergence of mass man". Technology and Marxism-Leninism partially responsible. Individual has struggled against conformity.

5. Feeling of personal insecurity. Depression and wars coupled with such scientific developments as the "Theory of Relativity" and Freudian psychology have tended to create an attitude which sometimes finds security in such reactions as racism, totalitarianism, and fatalism.

6. Political economic ideologics have become important as a cause of world tension. "Cold war" is somewhat ideological in nature -- a war for man's mind.

7. Atomic power has added a new dimension to both war and peace. Great potential for man if it can be used for peaceful pursuits. Threat of atomic war can be viewed as a new "balance of power" concept.

8. Increased population can be considered as a threat to both peace and democracy.

B. Major Political Developments

1. World War I and the Peace Effort, 1914-1919

    a. Causes of World War I were many and complex.

        (1) Imperialism - International rivalry resulting from scramble for markets and materials.

        (2) Nationalism - submerged nationalities and national pride.

        (3) Militarism - growing "defense" armaments create "arms race".

        (4) Alliance System - attempts to maintain power balance through alliances tended to create suspicion and transform a "local" conflict to a global war.

    b. World War I was a new era in warfare.

        (1) Concept of total war.

        (2) Science produced highly destructive and inhuman weapons.

        (3) Civilian population deeply involved.

    c. The war marked the end of an era.

        (1) Fall of all major dynasties.

        (2) "Gentlemanly" warfare gone -- little glory found in modern war.

        (3) United States was accepted as a major world power.

        (4) Common man earned recognition.

        (5) Japan rose as a power in the Far East.

        (6) Beginning of Communism in Russia.

    d. Misconceptions about World War I.

        (1) Democracy had triumphed over autocracy; therefore, democratic nations were "right" and "good".

        (2) War had been caused by autocracy.

        (3) The guilty must be punished.

        (4) Political democracy would bring peace.

        (5) Democracy was merely a political structure.

    e. Peace Treaty was a failure.

        (1) Lack of real understanding of causes of war prevented peacemakers from making a successful treaty.

        (2) Peace treaty actually created circumstances which encouraged war.

2. Period of Disillusionment, 1919-1939
    a. Experiments in democracy failed - lacked experience, education, and economic and social stability.
    b. Worldwide depression stimulated authoritarianism, welfare statism, and economic nationalism which, in turn, led to totalitarianism and aggression.
    c. Some nations turned to various forms of dictatorship to solve their economic, social, and political problems.
    d. League of Nations failed to stop acts of aggression and nations again turned to alliances for security -- United States had rejected the League and had turned to isolationism.
    e. Failure of democracy to cope with problems after World War I lent support to feeling of anti-intellectualism.
3. World War II and after, 1939-1966
    a. Characteristics of World War II
        (1) World War II result of some of the basic causes of World War I.
        (2) World War II far more destructive than World War I.
        (3) Democracy and totalitarian communism were allied against Facism.
        (4) War is height of man's inhumanity to man -- concentration camps, civilian massacres, atomic bombs, mass bombing.
        (5) Total destruction of Axis Powers -- "Democracy" again victorious.
    b. Characteristics of Post-War Era
        (1) Cold War between capitalistic-democratic West and socialistic-autocratic Communist nations.
        (2) Atomic weapons create new "balance of fear".
        (3) United Nations has been successful in keeping the cold war "cool".
        (4) Rising nationalist feeling develops in former African and Asian colonies -- ties of anti-colonization bind new nations together in third world power -- neutralistic bloc. Independence status makes West aware of cultural achievements of non-Western world and non-Western influence is strong on Western culture.
        (5) The threat of nuclear war and constant cold war conflagrations have created an intense feeling of insecurity and pessimism.

C. Major Economic Developments, 1914-1966

1. General Characteristics

   a. New sources of power and the development of steel.

   b. Application of science to industry.

   c. High degree of specialization of labor.

   d. Development of large corporations, trusts, and cartels.

   e. New modes of transportation and mass media of communication.

   f. Increased government control of economic life, especially after 1914. This can be seen in spread of Communism, "Welfare Statism," and Corporate State.

   g. Growth in strength of labor union movement.

   h. Increased role of government in equalizing distribution.

   i. Government forced to become "conscience" of "big business".

   j. Large scale modern war makes tremendous demands on industry.

   k. Growing independence for former colonies in face of nationalist uprisings forces businessman and governments to seek more subtle ways of gaining markets and resources.

2. Effects on society

   a. Middle Class (bourgeoisie) has risen to a position of political and economic dominance.

   b. Laboring class (proletariat) develops consciousness through union movement and left-wing organization.

   c. Need for services results in increasing role for "salariat"-professions, advertising, sales, technology, etc.

   d. More leisure time.

   e. Unemployment as a consequence of automation and the business cycle.

   f. Emphasis on materialism.

D. Major Cultural Developments, 1914-1966

1. Nearness to the cultural achievements and failures of the Twentieth Century makes it impossible to generalize with any assurance of accuracy. Suffice it to say that there has been achievement and diversity perhaps unparalleled in Western history.

2. Religion has encountered obstacles wherever totalitarian regimes have fostered atheism. On the other hand, the ecumenical spirit has tended to strengthen religious attitudes.

3. Science has had a profound influence upon the fine arts, both as subject matter and as the provider of all manner of new media.

E. The Future

1. Interest in the future is certainly not unique to the 20th century. However, there has been a rather serious attempt to focus man's attention toward times yet to come. Whether or not he will live in the world of *1984* or *Brave New World* or *Looking Backward* may depend upon his ability to make sense out of the past and present, and plan well for the future.

# APPENDIX C

## Inclusion of non-Western Works in Humanities Programs

### Rationale

A presumption about any endeavor to introduce students to the whole realm of humanities accomplishment ought to be concerned with man's creative intelligence and aesthetic accomplishment on their own terms and merits and not in terms of how they may be arbitrarily defined as growing out of any particular history or cultural tradition of mankind of which there are several. If there is an endeavor which is concerned with the great books, for example, it should be concerned with the great books of any time and place.

In confining our attentions only to one tradition (usually one's own) we may perpetuate unwittingly a kind of cultural arrogance. One must start with the rationalization, when including non-Western unless, that we cannot presume that all the most significant instances of art forms are Western.

Humanities courses must do what humanists represent themselves to do--make a claim for universality.

Since few anthologies or bibliographies of non-Western literature for secondary schools are available, the following selections have been made to aid those teachers and students who are interested.

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## China

### Philosophy

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Note: This listing was taken from a proposed anthology compiled by:

Sister M. Norberta, R.S.M.
Dr. Robert O'Neal, Chairman of the World Literature Committee, NCTE.

# APPENDIX D

## Special Needs for Humanities Programs

### Teacher Resources

The school administration can support its teachers by providing for:

- Access to research facilities
- Preparation and planning time within the school day
- Professional humanities activities outside the school community
- Services from outside consultants representing special fields
- Control of class size and schedule to maximize classroom efficiency
- School policy to encourage experimentation in curriculum building
- A strong library collection of supplementary materials

### Physical Needs

Note: A listing of such instructional materials as books, films, slides, records, etc. will be published separately at another time. Only a few of these articles are cited in this booklet where it was felt to be pertinent. For additional resources, teachers should consult the Project CUE catalogs, lesson plans, and Insight sheets.

An ideal arrangement for the interdisciplinary humanities program would be to have all special equipment constantly available in one humanities area. The following list is considered basic for any program. There are many other items produced today that can further enrich the classroom activities. All equipment should be installed for the use of all students and teachers.

- Hi-fi record and radio system; tape recorders
- Storage cabinets for records and tapes
- A basic collection of records to which regular annual additions are made
- A basic collection of scores
- Instruments
- Instrument storage
- Record and tape listening stations with stereo headsets
- Tapes for creative music experiences
- 8mm. and 16mm. motion picture, 2x2 slide and filmstrip projectors
- Two or more regular size or one large size projection screen for multiple images
- Files for slides, filmstrips and mounted reproductions
- A basic collection of slides and reproductions to which regular annual additions are made
- A basic supply of regular art materials as: clay, paints, paper, etc.
- Sink, storage cabinets
- Collapsible project tables, shelving for project storage
- Portable exhibition boards, a semi-permanent exhibit area
- Small practice and rehersal stage with curtain, basic lighting facilities
- Make-up kits
- Set construction facilities
- Cameras and darkroom facilities
- Flexible chair and table and room arrangement for small group seminar to larger group lecture-demonstration
- Special reference book shelves
- TV service
- Bulletin boards

# THE HUMANITIES

## Evaluation Sheet

Future improvement of this *Planning Guide* depends upon the constructive criticism it receives. Schools are encouraged to have several interested staff members answer the following questions and return them to:

William R. Clauss. Associate in Secondary Curriculum
Bureau of Secondary Curriculum Development
State Education Department
Education Building, Room 314 F
Albany, New York 12224

1. School name
2. School address
3. Name of staff member filling out this form
4. Position of staff member
5. Does your school have a humanities program at present?
6. If not, are you planning to institute a program?
7. Which approach does, or will, your program follow?
8. How will the staff be involved?
9. In general, how will the materials contained in this *Planning Guide* be used by your school?
10. Which materials are of most help?
11. Which materials are of least help?
12. What kinds of materials would you like to see added?
13. What changes would you recommend for the following:

Rationale
Definition
Procedure
Objectives
Method
Activities
Scheduling
Functions Approach
Elements Approach
Chronological Approach
Recommendations
Appendix A
Appendix B
Appendix C
Appendix D
Bibliography

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